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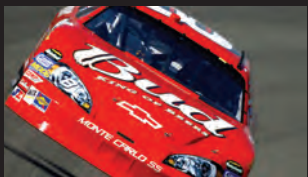
Nets deploy anytime/anywhere strategy
to lure elusive auds, with
content like Ruby Gloom

FALL TV

58 pages on the
hottest shows, nets'
engagement plans
and what's next ...

M'm, m'm
NUTRITIOUS
Campbell's hears
consumers and serves
up fresh focus





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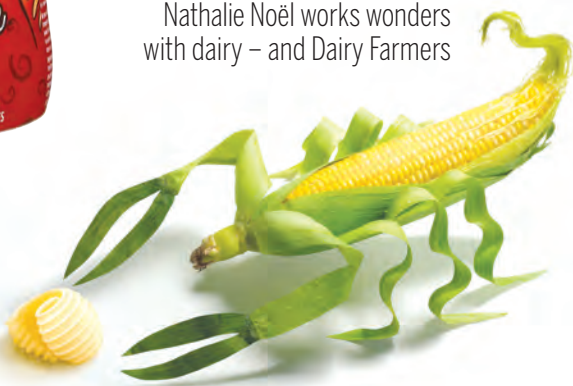


13 BIZ

◀ Campbell's shows its fresh face

WHO TO WATCH 20

Nathalie Noël works wonders with dairy – and Dairy Farmers



37 FALL TV

◀ James Woods is a *Shark* in a season all about new platforms



On the cover

This year the networks are focused on any-platform, whenever-you-want-it delivery. So we chose Ruby Gloom as our cover model. The property began as a fashion brand, then the product range grew, and crept online. Now she's a YTV series by Corus prodco Nelvana, and the plot arc includes more digital expansion. Ruby will follow in the footsteps of other Treehouse and YTV shows this season with plans to explore streaming online content, VOD and mobile opps – ensuring the scope for physical and virtual engagement is all-encompassing.

Cover layout and design: Mark Picard and Rosanna Elliot, Nelvana Limited

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Ad guys pitch some new shows – co-ed interns, an “ultimate sin-off” and (very) retro product placement crop up



What's the big idea?

On the cover this issue we played with the new It trend in TV – the third screen, using *Ruby Gloom*, a new YTV series, to illustrate the anytime, anywhere deployment strategy the nets are pursuing to catch consumers with VOD and mobile content. I've witnessed how teens consume media, and it is definitely more on their terms than a static TV grid dictating their time.

This growing recognition of the need to invest more effort into catching the consumer's attention whenever you can – and how they're responding to all the new outreach – is largely the reason media is a hot topic. It's also why the exhibition of ambient media, and the level of innovation in this field was the hot chatter among execs at the ad fest in Cannes.

While checking out the work in these categories at Cannes, it struck me that for it to quickly resonate, you either had to know or care about the brand to begin with. Some people might pursue a cryptic image popping up in odd places, or ponder mysterious virals, but in a very untrendy observation, I dare to question whether making an emotional connection gets lost in some of the very leading edge new media efforts. In terms of the emerging digital media toolkit, there's a storytelling craft learning curve that has just begun. And so far the

In a very untrendy observation, I dare to question whether making an emotional connection gets lost in some of the very leading edge new media efforts

focus has often been more about upping traditional efforts than creating a medium-specific big idea, or story. great ideas are magic, they come from everywhere," and gain power when a great insight is connected to a solid strategy. Other media jurors stressed the importance of developing new media knowledge, and consensus was that they had yet to see the groundbreaker that all-encompassingly harnessed new tech effectively.

Overall, senior ad execs at Cannes are focused on retooling their orgs around engagement, and recognizing the pivotal role of channel planning therein. Starcom Mediavest Group began a WOM research project in April with research firm Keller Fay, designed to statistically recognize influencer targets and measure word of mouth. General agencies are also refocussing on media's role in getting to engagement. JWT's worldwide president Michael Maedel says: "Communications planning is something we need to bring back into the agency," an effort that has already begun with media embedded in creative in Germany.

Meanwhile, JWT Canada president/CEO Tony Pigott is leading the global Ethos project which will study great corporate social responsibility efforts, in order to help brands shape the most effective social strategy. Pigott says research indicates there is an untapped need for a "marketplace of meaning" and opps for brands to step up and make a difference.

It is definitely the year of taking direction from consumer insight, and building integrated platforms. As Pigott puts it: "Now how you evaluate ideas is, are they going to be great springboards to other applications, as opposed to a great piece of advertising."

Leo Burnett Canada president David Moore plans to distill it even more, to find the one word a brand should convey and ensure that gets effectively communicated in this ADD media environment. The final takeaway from Cannes goes to Moore, reflecting on the value of the experience: "You can't put a price tag on inspiring people."

Cheers,mm

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In print...



Strategy celebrates ICA prexy Rupert Brendon's industry-shaping career

At the end of the year, Rupert Brendon will be stepping down after 11 years as president/CEO of the Institute of Communications and Advertising (ICA), and in our August issue we'll be publishing a tribute to recognize his contributions to the Canadian advertising industry.

In addition to more than 30 years of agency experience, Brendon created the Cassies in 1993, which have become one of the most relevant and coveted awards for Canadian

marketers. He also founded the National Advertising Benevolent Society (NABS) in 1983 and has been awarded two of the most prestigious awards in the advertising community – the Association of Canadian Advertisers' Gold Medal, and NABS's Paul Mulvihill Humanitarian Award. Please get in touch with me if you'd like to support this tribute.

CWTA and strategy team up on a mobile-made-easy guide

August also sees the second annual handbook on mobile marketing published by *strategy* and the Canadian Wireless Telecommunications Association. It's designed to help media buyers and marketers leverage mobile in their push media. If you'd like info on these opportunities, shoot me an e-mail.

'Til next month, keep cool, **CM**

Claire Macdonald, associate publisher, 416.408.2300 x263, cmacdonald@brunico.com

In the flesh...



This just in: Unilever global media director to keynote Media In Canada Forum

As industry associations debate the semantics, metrics and definitions of audience engagement, *strategy* zeros in on the heart of the issue, how do you get there? For the second annual Media In Canada Forum, slated for Oct. 3, we're planning a day that will explore the art and science of engagement and what is working in the new consumer-controlled media landscape.

When we canvassed the industry asking who would be the most important people to hear from on this topic, U.K.-based Alan Rutherford, who is spearheading Unilever's innovative media strategy, topped the list. Rutherford has been making waves saying traditional agencies are "struggling" to keep up with rapid changes in media. He's tasked internal teams with devising integrated campaigns as a way to "take ownership" of the issue and "drive the new way of thinking and working". Unilever's storytelling and inventive approach for brands such as Axe and Dove have managed to engage big time, so he's someone you should hear from.

Back by popular demand – free planning for brave brands!

Other sessions will feature case studies of campaigns that really connected with consumers and new tools for quantifying that engagement. We'll introduce you to the rising stars and challenge them to show their media prowess by coming up with innovative integrated campaigns for real brands. Vespa's VP marketing, Jeremy Logan, put his brand forward last year and says: "Working with the panel and hearing their innovative ideas was a great experience." Brand managers – here's your opportunity to put the best and brightest to work for you – e-mail me to submit your brand as a guinea pig for this session.

Block the day off now, and join us to learn how to inspire, measure and achieve consumer engagement in the new "mediaverse."

Hoping to see you there, **MJ**

Meredith Jordan, conference producer, 416.408.2300 x508, mjordan@brunico.com

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UPCOMING SUPPLEMENTS

September 2006

Premiums & Incentives

what's hot for festive 2006

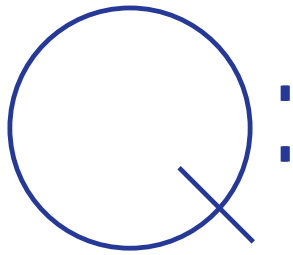
AND

Marketing Talent Recruitment & Education

Who are the next Frank Palmers, Sunni Boots or Phil Donnes?

Strategy is looking for nominations for the next generation of marketer and agency icons – not just good people, but the stuff of legend.

E-mail your picks to nwilliams@brunico.com



What's the supermodel of business models?



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"Honey, your hair is flatter than your chest."

BREAKAWAY BRANDS

Q's + coffee

Fran J. Kelly III, CEO of Arnold Worldwide, Boston



It takes a huge marketing budget to build a breakaway brand, right? Nope. According to Fran Kelly it simply takes "more guts, vision, leadership, collaboration and creativity. A breakaway brand can make a small budget bigger or a big budget more successful."

The author of *The Breakaway Brand: How Great Brands Stand Out*, was in T.O. recently for a Canadian Marketing Association conference on branding.

During his presentation, Kelly asserted that achieving breakaway status requires strong CEO leadership, a clearer understanding of your target and brand, and a great marketing campaign that everyone wants to be a part of. Also, ripping down silos is mandatory. "When an agency is successful inside a complicated organization, they build good working relationships within a lot of departments, and I'm a believer that if you have a good campaign, every department or division can be a partner," says Kelly, whose agency has worked on Jack Daniel's, Royal Caribbean, and until recently, Volkswagen. "You fail when the agency ignores 80% of the company, [because] now you have 80% of the company waiting to fire you and bring in someone else. Breakaway branding is an attitude. Your company and people have it or they don't."

Strategy sat down with Kelly after his speech to hear more.



Is building a breakaway brand getting more difficult?

In general, the business is different – now the average CMO is in the role for 18 months, so with that and the quest for measurability, it's harder to take a risk. In the old days, it was about building a relationship at the top – and that person preaching the gospel.

Is it possible to do effective work without CEO support?

At [Arnold client] Ocean Spray, the CEO isn't necessarily a breakaway brander. But 15-18 months ago, he brought in a CMO from Hasbro, Ken Romanzi, who came in as COO with a fresh perspective. Just with one new person like that in the mix, we've been able to get to a very exciting campaign, called "Straight From The Bog." It stars these two Broadway actors, one old, one young, and they stand in the bog, knee-deep in cranberries. It's different, it's true to the brand, but it's very modern and fun at the same time. And it's also very "integratable." They just did an annual grower meeting where we created a bog. The growers were allowed to come up and wade into the bog and get their pictures with these guys. So it's not just an ad campaign, it's a brand rejuvenation vision.

In the first year, sales rose 8% for the first time in 10 years, and this year, it looks like we'll go another 5%. And the CEO is now a great champion of the campaign, but he needed a little help. There has to be somebody who gives you permission to go for great, partly because it usually takes a year or two to get there, and you don't even know that you're onto a great success story for a little while. **LD**

Threesomes are better

It's being touted as the biggest brand launch in Unilever Canada history, a claim that's not hard to believe.

The late-June North American launch of Sunsilk, Unilever's number-one-selling global haircare brand, centres on the concept



of Sunsilk providing "Hairapy," to treat common problems like frizz and flatness. Unilever enlisted actor Mario Cantone, best known as Charlotte's snarky gay best friend on *Sex and the City*, for the TV spots, in which he prompts women to get Hairapy with cheeky comments like "Honey, your hair is flatter than your chest. You need hairapy!"

The launch includes ambitious Canadian-specific efforts like one-minute unbranded vignettes on Global and MuchMusic, a cheeky mini-magazine (complete with naughty coupons) to be distributed at retail partners like HMV and La Senza, and several account-specific promotions like a DM campaign with Loblaw's,

retailtainment efforts at Wal-Mart, and a special edition of the mini-mag at Shoppers Drug Mart.

"I really wanted to give Canadian consumers the 360 experience," explains Jillian McLaughlin, brand building manager at Unilever Canada, adding that most efforts encourage consumers to go for "threesomes" – shampoo, conditioner and crème.

McLaughlin worked with Capital C and PHD on the Canadian efforts, while JWT New York handled the campaign creative for the North American launch.



...rather than your chest"

WATER COOLER

Have we reached the tipping point: from mass marketing to relationship marketing?

Yes 47.73% The notion that mass media rules supreme is dodoville; we're in the relationship marketing age

No 4.55% The mass market model still rules

Maybe 47.73% We're testing non-mass media efforts, but still relying on the old mass model in the new relationship market



Colour in the sky

Look up, way up, and you just might see the three Brother Canada hot air balloons – in red, yellow and blue – gliding across city skylines this summer.

The Dollard-des-Ormeaux, Que.-based office equipment company has had a relatively low-key Canadian presence since 1960 (global HQ is in Japan). So, Luc Godard, Brother Canada's marketing director, decided it was time to make a splash and opted to support his new ad campaign, which centres on primary colours to push the brand's colour-printing devices like printers, fax machines and scanners, with



this lofty PR move.

"The purpose is to have a visual signature," says Godard of the decision to have the three balloons travel together. "We estimate that we will reach five million people over the summer."

The balloons will have a presence at high-traffic events across Quebec and Ontario, from

Parliament Hill on Canada Day to the Montreal Jazz Festival to Guelph, Ont.'s Hillside Festival. Media folks will be invited along and encouraged to report live from the balloons.

The campaign was developed in-house, and includes print ads in publications like *ROB* and *Canadian Business*, as well as online and POP elements, all building up to the busy back-to-work/ back-to-school fall season. PR is being handled by Toronto-based agency Punch. **AB**

Brilliant!

◀ By Paula Costello ▶

Quebecers have a special place in their hearts for The Grand Prix. The Canadian circuit stop was June 25 in Montreal, but the excitement started to build in April. This year, Provigo and its parentco Loblaw decided to tap into that Formula 1 buzz, and ran a pre-Grands prix – Les Grands Prix des épicereries. The results? It's a winner.



Away to the races

Les Grand Prix des épicereries challenged Quebecers to a shopping cart scavenger hunt/time trial, in which the fleetest – those who wheeled around the store and nabbed all the brands in record time – won a trip to Monaco for the Grand Prix on May 28. There were also five secondary prizes of \$1,000. The Loblaw and Provigo chains' cross-Quebec competition, created by Montreal agency P2P Proximity Marketing, not only had 18 brand partners, including Danone, Coca-Cola, Unilever, Kraft, Heinz, Del Monte, Natrel, Tropicana, Cadbury, Nestlé and Helmann's, the campaign to get the word out was also a big production for P2P in terms of co-ordinating TV, 1.8 million grocery flyers, POS, store employees and web efforts.

It started when Provigo asked P2P to do a spring promo. Loblaw liked P2P's race concept so much that it joined in, the first time the two chains had done a joint promo. P2P was also asked to recruit the brands, which they did via a checkered-flag-waving boardroom roadshow.

The ad creative also successfully recruited via a racing theme and over 150,000 hopefuls entered the contest during April by filling in their contact info on money-off coupons found at POS, on the web and in grocery flyers. Two semi-finals were held in each of the chains and the grand finale took place in Provigo May 5 and aired live on *Salut, Bonjour!*, the most popular morning show in the country (it garners a 16 share). The real highlight of the promo was the brands' length of TV airtime, and the degree of brand/content immersion. The *Salut, Bonjour!* weather girl directed the racers. And since the finalist carts were equipped with cameras, there was a lot of live race footage; about four minutes of the semi-finals and 13 two-minute bits of the finals, for a total of 26 minutes of the three hour show, mostly between 6:30 a.m. and 8 a.m.

Pierre Parent, president of P2P, says that, like its inspiration, Les Grands Prix des épicereries is now going to be an annual event.

NBA Canada scores with woman's B-ball lifestyle brand ◀ By Mary Maddever ▶

Two years ago when kids were all swimming around in basketball jerseys that might actually fit Shaq, women were buying small youth sizes and making do. So, when Andrew Lee, director of consumer products and licensing for NBA Canada, was scanning the stands at a Raptors game and was struck by the number of female fans, and their designer attire – Parasuco, even Prada and Gucci – he realized two things. That the NBA hadn't been marketing well to women. And that basketball could be a killer lifestyle brand. For women.

They did the research, finding that 42% of the NBA fan base is women – with basketball's female demo skewing higher and younger than other sports – and that more Canadian girls 12-17 play B-ball than any other sport.

Around the same time, the NBA had globally introduced a new hangtag for women's items, an nba4her designation which simply identified any female gear within the lines of its traditional licensees such as Champion and Reebok. But the hangtag got Lee thinking about what nba4her could be – and it served as an invitation to create a real lifestyle brand under the banner. The research supplied enough ammunition to allow them to take what Lee calls "a front-and-centre role in developing and marketing" the idea. And that's why – while it's no Milan – the consumer products nook in the warren of NBA offices at the Air Canada Centre became the birthplace of a new line of tween/teen/young women's fashion, described as "Triple5soul meets Lululemon meets basketball."

The new nba4her lifestyle brand grew out of a few other observations.

Lee, who used to work in consumer products at Universal, notes that the Hollywood North crowd is a basketball crowd, adding to the sport's entertainment cachet. He also noted that urban is now mass (even in Canada), and that basketball is firmly part of that culture. All of which led him to believe that the NBA's consumer products program would do well with a more fashionable women's brand, as an in-your-face Raptors logo doesn't really 'go' with Parasuco.

Lee, and licensing and marketing co-ordinator Leah Brown, who approves all pieces, signed Bonatex which does FCUK, as its first licensee, and was delighted by the fact that the designers didn't even know if Toronto had a team – but did know whether pink would still be hot next year. The lifestyle line has no team branding, and is described as "fashion silhouette with basketball accents," more like a board sports line than a sports league licensed program. The athletic leisure category is currently a hot growth sector, with brands like Puma in the pack, and the nba4her brand serves two niches – lounge gear appeals to the teen set, while a sports leisurewear line skews older – up to twentysomethings.

Nba4her gear was seeded at high-end denim boutiques like Over the Rainbow in Toronto's tony Yorkville last spring, and in April launched wider in a national Athletes World test, where it is currently selling out. It rolls out nationally in

September to 50 stores. For the new fall line launch, the NBA is plotting a fashion extravaganza for Toronto and is working with LOULOU

to put together a sampling party with music and the Raptor Dance pack modeling duds, as well as wrapping in some other brands. It is also planning to slide a survey into the festivities, to help refine the nba4her DNA. So far, promotion for the line has included product placement, ads in LOULOU, courtside signage, web, and to add some Fifth Avenue visibility, it's been picked up in the U.S. at the NBA flagship store.

Lee wants to keep nba4her as a mid- to upstairs brand, and currently, some of the traditional NBA licensees are being influenced by the Canadian brand, whose lifestyle fashion is creeping into U.S. programs.

NBA Canada is looking to expand nba4her in terms of product range and retail partners here, ideally those that can add to the brand experience, potentially with exclusive lines.

And what started as a blue sky joke: "We could make a basketball," with Brown stipulating, "only if we do it in blue" resulted in another Canadian first. Spalding launched the first basketball marketed to women (other than those just sized for females) with the debut of the nba4her pink – and blue – women's basketball, carried in Zellers.



BASKETBALL'S GOT BOUNCE

A recent study by Solutions Research Group revealed:

- Basketball is the fastest-growing sport here with the fan base expected to grow by 56% in Vancouver, Montreal and Toronto over the next 10 years.
- It's the leading sport among fast-growing visible minorities in Canada (37%), followed closely by soccer (36%).
- B-ball is #1 among black and Chinese Canadians.
- Hockey is still the #1 sport in Toronto, Montreal and Vancouver, but over the next 10 years it's anticipated the puck's lead over the basketball will shrink.

exclusive | untapped | opportunity

(buzz words)



So what's the buzz all about?

Over 77% of adults 18+ on the prairies and Northern Canada have read the last issue of a community newspaper. Only 27% read a daily newspaper yesterday.

Source: ComBase 2004/2005 National Study

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► What's the strategy?

Series: word from the top of Canada's biggest CPG players

biz.

◀ By Lisa D'Innocenzo ▶

After two years of intensive internal effort – and a couple of groundbreaking external moves – Campbell's is ready to show its fresh face to consumers



CAMPBELL'S COMES OUT

Inside a corner of Campbell's vast 500,000-square-foot plant, gigantic carrots, some triple the size of what you would see in the grocery store, are making their way through a machine that will chop them into bite-size pieces. They have already been cleaned and peeled, and later they will be dropped into cans, along with broth and other ingredients. Once sealed and protected, it will take a day to transport these cans of soup to the warehouse, and a month or two for consumers to find them at the store.

This is how Campbell's soup gets to "m'm, m'm good" and perhaps the most interesting part is that the vegetables aren't freeze-dried, but actually come straight from the farm – most are grown in Southern Ontario. In fact, every year, a total of 50 million pounds of fresh vegetables are processed by the Campbell Soup Company. That's something that the Toronto-based CPG firm is becoming increasingly vocal about, and it plans to aggressively ramp up its consumer communications about this benefit and others going forward.

The move is part of a transformation that has been occurring for about half a decade, explains VP marketing Mark Childs. "Certainly for this year, and for sure going into next, there's no question that Campbell's is back,

with renewed commitment and an optimistic view of what's ahead." Indeed, since Childs joined the company in fall 2004, the goal has been to put the customer back at the front of the process, specifically when it comes to

**there's no question
that Campbell's is
back, with renewed
commitment and
an optimistic view
of what's ahead**

creativity and ideas. Childs refers to this shift as "consumer ideas first."

So far, the philosophy has led to various product reconfigurations, such as soup containing one whole tomato in each can, V8 with less sodium, plus a Health Check designation from the Heart & Stroke Foundation of Canada, and Soup at Hand, the

portable, drinkable product which launched last August, to name but a few.

Brent Scowen, VP of commercial and customer development, says Soup at Hand has enabled Campbell's to penetrate new channels, like gas and convenience chains. Currently, the product is in 4,000 new points of distribution, and it has even been incorporated as part of a soup and sandwich combo deal at both 7-Eleven stores and Petro Can gas bars. "The [retail] customers wanted legitimacy around their lunch offerings, because they are competing with 'fresh' retailers, like Subway. Yet they deal directly with suppliers, so there's no brand credibility." Enter Campbell's, which through the arrangement – secured by account managers who worked with both consumer and customer marketing teams – was able to get ad exposure via POS, shelf talkers, and stickers on the sandwiches, as well as pump topper posters at Petro-Can. Buoyed by the success of Soup at Hand, Campbell's will launch Chunky single-serve microwaveable bowls in the fall.

At traditional retail, meanwhile, Campbell's is also breaking the rules, with the introduction of the IQ Shelf Maximizer, which is currently being tested in Western Canada. Originally conceived in the States, the system



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allows consumers to easily find their soup, as the product is segmented and colour-coded, with categories such as “broth” and “wellness +.” When the consumer grabs a can off the shelf, another slides into its place. The gravity-operated Maximizer also accommodates retailers’ private-label brands, which made it an easy sell.

“[Grocers] were struggling with centre of the store growth – they weren’t seeing innovation, they wanted help,” explains Scowen, who adds that the company has so far seen sales increases of 3.5% to 7% at the 350 stores equipped with the new shelving unit. While the next rollout was originally supposed to be exclusively reserved for Ontario, expansion has been accelerated right through to Newfoundland, and Scowen plans to have 1,000 systems installed within 12 months.

Meanwhile, back at HQ, Campbell’s has been rallying its staff around its vision: “extraordinary, authentic nourishment for all.”

The Canadian firm adopted this philosophy as a version of Campbell’s global vision “nourishing people’s lives, everywhere, every day.”

It all started when the executive team developed six values – collaboration, community, creativity, competitive, courage and can do – to help staffers live and breathe the new company mantra.

Since then, in the last year and a half, Campbell’s has done its absolute best to engage employees, by advertising those values on company walls, by introducing a Wellness Within initiative, which enlists dietitians to help develop and deliver nutritional awareness programs inside the organization, and by creating new brainstorming rooms that have been decorated and named by staff, among other things.

The firm is also

in the process of turning its former smoking lounge into a health and wellness corner, and has enlisted a cross-functional team to design a mural representing Campbell’s journey thus far. Meanwhile, the vision statement was recently printed on a sign outside the building, for all to see on their way into work. “That was a big step, because we felt that we’d built up enough evidence internally, that we could say it with confidence,” says president Phil Donne, who has been at the helm of Campbell’s since the summer of 2002. “So now in the next nine

with the launch of Soup-at-Hand. The other would be meal solutions, and time-pressed consumers looking for ways that they can bring a meal to the table, with maybe 15 minutes prep. So how can we help facilitate that? Another would be consumers buying more premium offers. If you look at Gardennay, it’s a wellness product, and it’s restaurant quality soup. So we’re getting at two of those at once.

Childs: The last 12 to 18 months consumers have started to notice us being more assertive in the marketplace, talking about those four things. From a meals solution point of view, we’ve reinvented cooking again – it’s coming back to some of the basics of cooking, for which our products provide quite simple solutions. In terms of wellness, we’re trying to make the healthy choice the easier choice, and we’re trying to simplify it rather than make it more complex. Some might argue that is a countertrend.

What are some of the research methods you used?

Childs: We’re actually blending pure disciplines of research, whether it be food development work or consumer insights, together, and really looking at the consumer’s perception of the product in its entirety – the packaging, the food, the messaging. When we test food, we’re also looking at consumer insights from that research and vice versa. We did a big usage and attitude study last year, and we went back into the archives to research from years gone by and looked at it with fresh eyes,

right through to interviews in home.

What did you learn?

Childs: In many ways it reinforced the four things we talked about. Canadian consumers are more health conscious and are making more balanced choices. They are willing to make a little bit of a taste trade-off.

Also, the revelation of what’s inside the can, the box, or the cup is actually newsworthy and throughout our various research and different stages of development and advertising our product, [we found that] consumers appreciate [the notion of fresh vegetables].

Donne: People I’ve accompanied on the plant tour have said: “I thought you used freeze-dried or reconstituted vegetables, but actually you have a machine over there that decorates cabbage.” It brings a value that sometimes we don’t infuse into packaged products. Going forward, we’re



Front row from left: VP HR, Greg Smith; VP Campbell’s Away From Home, Kevin Matier; VP operations, Peter Stevens. Back row from left: VP marketing, Mark Childs; president, Phil Donne; VP R&D, Steve Graham; VP sales, Brent Scowen; director of corporate communications, Jacki Nelson

to 12 months, we’ll be trying to communicate that more with consumers.”

Strategy sat down with Donne and members of his executive team to get the details about Campbell’s internal and external campaigns, plus what it plans to serve up in the future.

Panel:

Phil Donne, president
Mark Childs, VP marketing
Jacki Nelson, director of communications and government relations
Greg Smith, VP human resources

What consumer insights and trends are driving your business for the future?

Donne: Wellness is a big one and we believe we are reflecting [that] in our portfolio. The on-the-go and convenience is critical, and we think we’re really starting to get into that area,





Above: Campbell's declares its mission – on its HQ building, no less;
Right: Repeat sales of Gardennay are at 47%, far exceeding industry standards

aware there's a positive tension between listening to consumers and leading consumers. And I think when it comes to listening to consumers, we have a great sense of experimentation on the team, and a real drive to find insights before anyone else does.

Some of the best insights I've ever received were while walking the stores with some of the senior people on our accounts. They say things that are just true for them, but that are pretty shocking.

Can you give an example?

Donne: I was with one of them a couple of years ago and I said: "you obviously have a healthy lifestyle, when we stand in front of the soup aisle, what comes to mind?" He looked at me and said: "It's a category that's been stuck in the '60s." Wow.

In one context he was right, but in another he was wrong, because he wasn't able to perceive the things we were doing like

[the launch of] Gardennay.

So it's making how you've changed and upgraded the category much more of an interactive discussion. You reinforce it on a pack by showing the vegetables, you add to your ads that it's a serving of vegetables.

How are you getting the fresh message out?

Childs: We have a TV commercial [by BBDO Toronto] that's been running for the last year [showing the vegetables for Campbell soup coming from a farm.] It's making that overt direct connection that what's inside the can is what comes out of the field.

Then, we've been running some print messaging specifically to moms that declares: "Mom, I hate vegetables," which really builds into that insight that kids think that they

don't like vegetables. The cool thing about this creative is it actually asks you to peel off the H, to say: "Mom, I ate vegetables." And similarly, we've been doing print [depicting carrots wrapped in a Campbell's label], which really just reframes what's in a can of soup, in a very simple, uncomplicated, authentic way.

Collaboration is one of your internal values. Has marketing achieved a better dialogue with other departments internally?

Donne: As a broad theme we talk about one commercial team, meaning we're integrated across all the different disciplines across the organization. And marketing, more so than in any other time in my career, is so integrated with manufacturing, human resources, finance. It's understanding the plant floor for instance. At the end of the day, we have to work together to bring the best possible products to consumers in a way that goes beyond their expectations.

Childs: There's a great example of the marketing team working with the purchasing team. They had a field trip together to the farm where the product has been made for decades.

So when we talk about the value of collaboration, that's really bringing it to life. It ultimately has led to even a greater insight. The stories told by the farmer, I don't think you could measure that.

The multi-teams also go beyond our four walls. Just recently we had the agency creative team briefing in the plant. And with Gardennay and the upcoming work we're developing, we held the briefing at [Toronto's] St. Lawrence Market.

Smith: [At one point] we discovered that 50% of our top talent, weren't serving our products. Many of us didn't even know [how they were made]. So it's getting reconnected to the truth



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Segal Communications would like to congratulate our very own Michael Scissons, the proud recipient of the CIBC Student Entrepreneur of the Year award, for the success of his start-up business General Entertainment Corp.

Michael will represent Canada at the Global Student Entrepreneur Awards to be held in Chicago this coming November. Good luck Michael! The standards you have set for yourself make you a natural here at Segal. We celebrate your success.

of our products and that sets a foundation for a common energy. We believe in the products we're bringing forward. That drives a lot of that one-team approach.

Donne: By getting to know each member of the team and his/her role and contributions, through the factory, through purchasing, I think it's created a visceral respect for the product. So when we sit down together and think about how we're going to treat this new product, we have an appreciation for where it came from, and how much care people put into it.

There are a couple of words that I think have been guiding us as well. Are we "legitimate" as we move forward on health and nutrition? Well, we think we are, because of the company's history and origins to provide fresh foods across the country. What we've been trying to do over the last few years is be "credible." As we're making decisions on new product, we start to build up that evidence, so that one day we will be able to embrace that vision publicly.

On the topic of health credibility, have you been gaining support from professional groups?

Nelson: We're working very closely with Dietitians of Canada. They are having their national conference, and we have six of our registered dietitians attending, and we're showcasing products. We're actually doing qualitative research – asking them about our products, about trends and some of the groups we're thinking about partnering with on our health and wellness relationships. There are about 2,500 dietitians across Canada who attend this conference and the takeaway materials are sponsored by Campbell's. It's outreach to that community in a way that's information sharing, but again creating credibility in our product and our focus on health and wellness.

What other types of below-the-line activities are you engaging in?

Childs: Another big part of it is reinventing soup for today, in a cup or in a different format. A lot of our focus is actually having people try the product and hopefully feel like there's something authentic, new, and interesting. We do in-store sampling, event sampling. We have a couple of things that we're planning for Labour Day that I think will be disruptive.

Nelson: We also run the Labels for Education program, which is a program at 8,000 schools across Canada right now, and we're helping to inspire and engage kids in healthy eating. It's teaching them about growing a vegetable garden, how to pack a healthy lunch, and healthy living.

Can you talk about some of the work you've done in-store?

Donne: The IQ Maximizer is going to be a big part of our investment this year. It will help you rediscover the category and then hopefully move over to Gardennay or to broth.

Childs: There's other packaging like the shrink-wrap multipacks that [enable] advertising in store, [because you can print images directly on them] and next year we'll be inserting recipe books and other things inside the package. It's a shift and I think we're looking at consumers also as people who cross the threshold of grocery stores.



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Have you increased spend on trade and below the line?

Childs: We've increased our spend on consumer communications, whether it be mass or below the line. With advertising coverage across the year, two years ago we were probably at about 80 weeks of advertising. Coming into the next year, it's 146. Today you're seeing Campbell's in a variety of media from August through to June or July, whereas in the past, it very much focused on what we've traditionally called soup season, from November through February. Soup at Hand is the perfect product right now. It may be 100 degrees outside, but inside office buildings it's pretty cold. Our new messaging [which breaks in fall] will be clearly about this product not being around cold temperatures exclusively.

How much of your advertising is adapted and when do you decide to go with local versus global work?

Childs: As we're making this transition to being more visible with Canadians, it's a blend. We steal with pride. I actually tell the team "build with pride." Today there is Canadian-specific work on Gardennay, there is Canadian-specific work on vegetable, and we're stealing with pride on the NFL Chunky advertising. It works for Canadians.



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Our role within the broader North American division which is Canada, the U.S., Mexico and Latin America, is "innovation incubator." That doesn't mean new products only. It means innovation in process, commercial ideas and advertising. We've built relevance for Canadians in these products.

Why have you been deemed "innovation incubator?"

Childs: I think we have a track record in success. Gardennay was pioneered in France. We built on it, and we built a very successful business, demonstrating our credibility to the North American market, as well as globally. Its repeat business is 46% to 47%, which far exceeds the industry standard. It is now in a different brand form in the U.S. market. Chunky Chili was also a Canadian launch that's been [picked up] in the U.S.

Nelson: Some of our relationship-building with culinary professionals and health professionals, and also partnerships with the Heart & Stroke Foundation in Canada [have traveled]. In the U.S., they linked with Heart & Stroke as well. It's about partnerships, but also looking for ways to work together, through research or using messaging like the Health Check symbol you see on some of our products.

What has been consumer response to the changes at Campbell's so far?

Childs: On a fiscal year to date, according to Nielsen numbers, the category is up four, we're up six, and that's pretty much healthy growth, including a balance of trade promoted and base consumption. Campbell's growth is exceeding and leading the broader category. ■

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SAY CHEESE

How Nathalie Noël has been able to convince conservative dairy farmers that it's okay to take marketing risks

◀ By Annette Bourdeau ▶



It's not easy to convince your boss to spend a big chunk of change on telling consumers to stop using your product. Especially when you have to answer to thousands of dairy farmers across the country. But that hasn't stopped Nathalie Noël, director of marketing at Montreal-based Dairy Farmers of Canada (DFC) from taking risks and championing some out-of-the-box ideas to help get her products noticed. Most notably, she fought for last fall's zany "Stop Cooking With Cheese" campaign, by AOR Cossette Montréal.



Noël, 40, successfully eased farmers' concerns about the reverse psychology concept by presenting extensive focus group research and arguing that something surprising was necessary to break through

I have 16,000 bosses across the country. It's a political environment, for sure

in the cluttered media environment. Plus, the concept had the added topical appeal of hitting on the social phenomenon of more and more adult children taking their time leaving the nest.

"I have 16,000 bosses across the country. It's a political environment, for sure," Noël explains, adding that she secures approval from 12 elected farmers who form DFC's promotions committee. "At the end of the day, these people are dairy farmers. You have to explain everything, and be very concrete. We do research to support our decisions, and we

have to convince them using what we know about our target."

Boss Ian MacDonald, DFC's national director, marketing and nutrition, credits Noël's interpersonal communications skills and strong eight-year track record of successful DFC promos with helping her get the committee on board with the reverse psychology concept. "The farmers were a bit skeptical," he recalls. "She demonstrated that it was more than just a TV campaign, and how it could be leveraged with other media.... They have a good deal of confidence in her."

The farmers' trust paid off big time, and they've been resoundingly vindicated for supporting the concept. Without any PR push, the campaign scored news coverage by dozens of outlets across Canada when it first launched last fall, then again in March around the release of the Matthew McConaughey movie *Failure to Launch* about a thirtysomething man who still lives with his parents. The campaign has even been spoofed on *This Hour Has 22 Minutes*, confirming its impact on Canadian culture. The DFC committee has already approved Noël's plan to build on the concept in a new campaign set to launch next fall.

This isn't the first time Noël convinced the DFC to step outside its comfort zone. In 2003 she opted to take butter in a different direction and move away from its positioning as better-tasting than competitors, which she felt was becoming less effective as a differentiation point as faux-butter products improved their formulas. "Naturalness is the

differentiation for us – [competitors] cannot say natural,” she says. “The natural platform instead of taste was a harder sell [to farmers]. But, the taste benefit is not as important as in the past.”

The resulting execution from Cossette depicted a pound of butter in a water bottle, with the tagline “From a natural source.” “It was really a breakthrough execution,” recalls Maryse Sauvé, Cossette Montréal’s VP account services director. “She came back to us and said: ‘I want more of this.’”

The Cossette team wound up pitching 18 campaigns to Noël, and they worked collaboratively to arrive at the current “Natural Attraction” concept, which features vegetables with claws reaching for butter. “Working with Nathalie is like working with a team member,”

centric recipes, health tips and a cheese encyclopedia. “We had to [think about] our target – why will they visit, what can we offer them,” she explains. Since the revamp, web traffic has gone up significantly.

The website’s educational bent, particularly the encyclopedia, addresses one of the DFC’s key tenets. “We strongly believe the more people know about cheese, the more they will consume it. And we have the numbers to back that up,” Noël explains. With this insight in mind, she launched “The Pleasure of Cheese,” a biannual magalogue with cheese info and recipes in 2002. Originally available at retail, it’s now distributed as an insert

her efforts to secure and leverage Olympic sponsorship rights from 1998 to 2004 as a particularly outstanding initiative. “She built [the DFC Olympic program] from nothing.... At the end of the sponsorship, we were in the 80% range for sponsor recognition,” says MacDonald. “She created a lot of touchpoints within the program – retail promotions, advertising, athlete appearances, etc.”



Above: Cossette and Noël worked collaboratively to create the “Natural Attraction” campaign.

Above right: Noël redesigned the website to make it innovative and eye-catching

says Sauvé. “She’s the type of person who wants to be challenged. We get into arguments.”

The campaign has been well received, and Noël has just gotten the go-ahead from her farmers to build on the concept for a new campaign this fall, which will include FSI, print and outdoor executions.

In the meantime, Noël is busy maintaining her many relationships, from cheese and butter brand managers at big cos like Saputo and Kraft to her agencies, farmers and internal team. She’s constantly talking about getting into the mind-set of her target: busy, working moms who worry about serving their kids wholesome meals. She has a photo of “Lisa,” a composite of her bull’s-eye (a 38-year-old working mom), pinned to the corkboard beside her desk to serve as a constant reminder of who her efforts need to resonate with.

It was this focus on serving the target that prompted Noël to spearhead the complete overhaul of DFC’s website, Dairygoodness.ca, last year. It went from a cluttered, hard-to-navigate patchwork to a user-friendly, mom-focused resource that includes dairy-

in magazines like *Chatelaine* and *Canadian Living* after being muscled out of stores as the big retailers launched their own magalogues.

Noël attributes her tendency to think beyond traditional marketing communications to her eight-year stint at Mississauga, Ont.-based promotions agency Mosaic (called Sales & Merchandising Group at the time.) While there, she launched the Pepsi Challenge in Quebec, and also worked on retail promotions for DFC. She opted to move to the client side at DFC for the chance to see projects from beginning to end, as opposed to just the end at Mosaic. Her first task was to implement an in-store program to boost dairy sales. “I was in charge of building a relationship with retailers. At that time, [DFC] was more media-driven,” she says. “DFC is a funny beast – we don’t control the product, the packaging or the price. We have to think outside of the box.” She worked with dairy brands to build in-store promotions, and sussed out sponsorship opps to leverage.

Luckily, sponsorship marketing is one of Noël’s key strengths. MacDonald points to

As for cheese? Don’t worry; we’ll be seeing more of that grandma this fall. “Cheese will be the solution,” Noël reveals cryptically. “We’ll keep our grandma. She’ll be more pro-active.” Here’s hoping “pro-active” will entail some *Sopranos*-style Granny-ing. If that won’t get your kids to leave home, we don’t know what will. ■

FIVE QUESTIONS

Favourite current TV show

Desperate Housewives is good, and it’s related to our target. And, CSI, because it’s related to my background. [Noël studied microbiology at university.]

Favourite vacation spot

I love to travel. It’s anywhere I haven’t gone before.

Favourite website

My competitors’ websites. There’s a lot you can learn from them.

First job

A trampoline instructor at summer camp when I was 17. I was jumping all summer long.

Number one thing you look for in an ad agency

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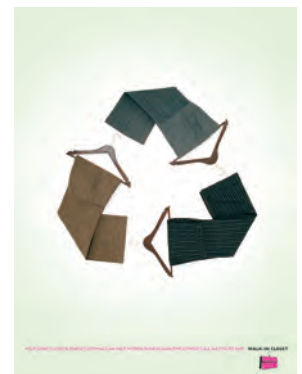
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BIG GAIN

◀ By Natalia Williams ▶

Scotia adds Cynthia Stark to marketing team

Scotiabank's marketing team just got a little richer with the hire of Cynthia Stark to the newly created post of director, marketing planning.

Stark, who was previously at Citibank running the brand and communications group of its credit cards division, says the need for her position emerged after Scotia's marketing execs decided that a more "holistic approach" was needed to ensure that all of the bank's business lines were communicating.

Now, she'll ensure all of Scotia's departments that reach out to the consumer, including retail, DM and online, are exchanging ideas before campaigns are confirmed, "rather than: 'Here's the campaign. [Figure out] how it will fit in your channel,'" she says.

Another key part of her position will be managing the bank's "You're richer than you think" integrated campaign, created by Toronto's Bensimon Byrne.

A new iteration is planned for fall, and while she offers few details, there are no plans for a revamp. "There's no intention to move away from [the strategy]; it has been so successful."

Stark says that the other big banks' switch to a more personable approach to marketing has also fared well, and she cites the efforts of TD's more service-centric focus and Royal Bank's "First for you" strategy.



And Scotia's image? "We're trying to be on the more human level, bringing the ideas of banking down to a very easy-to-understand level," she says. "[We want] to appeal to the more emotional mind-set of finances and managing money. We want to tell you about [our products] in the context of how it makes sense for you."

Recently, Scotia's quarterly earnings edged closer to the billion-dollar mark. In the second quarter of 2006, net income rose to \$894 million dollars – over 8% growth compared to last year.

In addition to Citibank, Stark has also held key positions at epost, BMO and Mondex. Before finance, she was agency-side, working at Vickers & Benson, Doner Schur Peppler and Harrod & Mirlin on such accounts as Leon's, Christie and Quaker. ■

HIRES THAT MAKE YOU GO HMMM...

Mitsubishi Canada's president/CEO **Paul Cummings** suddenly resigned from the company last month. A spokesperson would only say that Cummings had chosen to pursue other interests. He was hired in September 2005. Before joining the Japanese brand, Cummings was the president of Volvo Canada.

He will be replaced by **Francois Rouilly** who was MD of Kellogg Italy.

Dave Homer is the new president of **General Mills Canada**. Homer previously held the positions of VP General Mills U.S. as well as president of the company's baking products division. He replaces Christi Strauss who left the position last month to become CEO of Cereal Partners Worldwide – a joint venture between General Mills and Nestlé based in Switzerland.

Greg Peterson, president/CEO of **Kellogg Canada** has moved to the managing director position at **Kellogg Australia/New Zealand**.

MARKETERS



From left: Kellogg's Peterson; BBDO's Ignazi and Moreno; TBWA's Bertram

On Sept. 1, **Taxi II** opens its doors. A year and a half in the making, the second Toronto location will be headed by **Jeremy Gayton**, GM, and **Lance Martin**, CD. Gayton says eight current Taxi staff will make the move to the Spadina and Front Street offices, but he's on the lookout to hire one additional creative team and an additional account person to work on clients Fresca, Mini and Jack Astor's.

agency **Euro RSCG 4D**. Before joining Euro, she was SVP marketing at CentrSource, a Toronto online start-up and has held key posts at BMO and Amex Canada as well as being a founding partner of tattoo direct + digital.

Lucia Internicola has been promoted to VP, interactive production. She was previously at MacLaren McCann Direct & Interactive. Young says that more hires and client wins will soon be announced.

Another **BBDO** coup: The Toronto shop has snagged **Peter Ignazi** and **Carlos Moreno**, best known for their work with the award-winning Bud Light Institute work while at Downtown Partners, as deputy CDs reporting to CD Ian MacKellar. Before joining BBDO, they were with Amalgamated in New York.

Cheryl Young is the new GM for the Toronto office of digital and direct

AGENCIES

Jay Bertram's portfolio just got a little bigger: He's been promoted to president of **TBWA\Canada**, which has offices in Toronto, Vancouver and Montreal. He will continue on as president of TBWA\Toronto, a position he has held since 2002. The agency's clients include Whiskas, Pedigree, AIG Assurance and Petro-Canada.



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GETTING FRISK-Y ON THE STREETS

◀ By Annette Bourdeau ▶

The weather's warm, the clothes are minimal, and young adults are out and about with thoughts of getting frisky dancing in their heads. What better brand to take advantage of this than Frisk candies?

The brand's latest campaign to launch Liquid Frisk and three new power mint flavours plays up the tagline "Open Your Mouth" with online, outdoor and field executions that feature blunt statements like "Honey, I've been faking it for the past 10 years."

Street teams are handing out samples and surprising passersby in downtown Montreal, Toronto and Vancouver with cheeky personalized statements like "Wow! Nice Diesel jeans. Looking good!" Some of the transit and washroom ads are interactive, with motion-triggered sound cards that blurt out a blunt headline when consumers enter.

The OOH and field efforts entice consumers to check out the microsites (www.openyourmouth.ca and www.ouvretaboite.ca), where a provocative host spews insults, and taunts users to make comebacks, which are then rated for cleverness. Those who are proud of their retorts can send them to friends.

We asked Paul Long, CD at MacLaren McCann Calgary, and Jeff Rogers, VP, field marketing at Mississauga, Ont.-based Mosaic, to weigh in on whether this campaign is hot or not.



OVERALL CONCEPT

JR: Clearly this promotion wasn't targeting my Mom. But, being a small brand, this edgy and youth-targeted approach works. It encourages consumers to speak up and be noticed, which is empowering for the youth culture of today.

PL: This is genius! Finally, we can all have an excuse for saying outrageous things. It could mean peace on earth. A nicely integrated campaign built around a solid premise.

OUTDOOR

JR: The combination of "Sorry, Jim, size does count" with "Don't be afraid to open your mouth" will get good laughs from the male population.

PL: I'd love to see it taken further. There is some fun stuff here, but I hope they can find ways to grow their idea into new ground, like tapping into the fact that outrageous things are said every day by all kinds of people (Simon Cowell, the Dixie Chicks, Dick Cheney) and people love to hear them.

WEBSITE

JR: Well done. The audio component adds fun and interactivity that could result in viral activity – it's unlikely a consumer who stumbles across the site wouldn't play along at least once, and perhaps pass it on.

PL: The idea of an interactive website for outrageous things has great potential, but I was having trouble making it work. Regardless of how witty or lame my response was, the score didn't reflect the quality of the quip, and I couldn't stay engaged.



STREET TEAMS

JR: It integrates very well with the brand's direct and provocative communication. Linking a message to every sample and driving consumers to the website will build the overall buzz around the campaign. The outdoor communication has limited new product messages so the trial component is critical to gain consumer understanding.

PL: Another great idea. I hope they are funny and not simply insulting me. Unless they are insulting someone else in the bus shelter – that would be funny. Love getting product into people's hands and this seems to be a good way to do it.

The creds:

Client – Perfetti van Melle Canada:

Laurence Pichon, director of marketing, Canada

Ad agency – Blitz direct, data et promotion/ Cossette Communication-Marketing

Thomas Nelligan, Patrick Beauduin, CDs; Mathieu Bouillon, Richard Villeneuve, copywriters; Martin Baron, AD; Alia Abouzeid, media planner; Catherine Thibault, Shirin Gunny, client services

Interactive agency – Fjord Interactive Marketing + Technology; Cossette Communication Group:

Katherine Melançon, CD; Janine Hopkinson, Denis Duran, copywriters; Nicolas Thiboutot, AD; Florian Schedler, client services; Jean-François Rousseau, producer

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◀ By Annette Bourdeau ▶

SIZE MATTERS

Bigger is always better.

That's the message behind the latest campaign from Cineplex to get people off their sofas and into theatres, juxtaposing 50-inch big-screen TVs with 50-foot-tall movie theatre screens.

"The fact is, it's just not the same experience. We felt it was time to call that out," says Greg Mason, VP marketing at Toronto-based Cineplex, adding that the late May launch was carefully chosen to coincide with the TV season winding down and summer blockbuster time starting to rev up. "The timing was perfect – this is when our product is at its best."

Outdoor media buys took size into consideration, landing big spaces like a 50-foot billboard on Toronto's busy Don Valley Parkway freeway.

All executions – TV, print, outdoor and cinema – also include branding for Famous Players and Galaxy, which Cineplex recently acquired. "It's a really good reminder that we're one company," Mason says.

This is the first-ever branding campaign for Cineplex.

Creative was done by Toronto-based agency Endeavour.

client: **Greg Mason, VP marketing and sales;**
Sarah Lewthwaite, director of marketing,
Cineplex Entertainment

CD: **Jeffrey Halcro**

copywriter: **Bill Martin**

AD: **Dermot O'Brien**

account manager: **Tori Laurence**

prodco: **Generator**

director: **Geoff Lachner**

editor: **Crush**

sound: **Silent Joe**

photographer: **Tom Malone**



THAT'S A TOUGH, TOUGH FISH

Pink is the new blue. Really.

Okay, maybe not. But the latest TV spot from BMO Bank of Montreal uses emotional appeal to launch a new banking package, and features a dad gamely trying to convince his young son that pink is indeed a masculine colour, evoking images of salmon, the toughest of fish.

All this to buy his son and daughter new clothes at the same store just to avoid another transaction fee. It leads up to the tagline: "Take the limits off your banking. Get unlimited everyday transactions from BMO Bank of Montreal."

"It was about finding a relevant everyday situation...to get the word out that the bank has a new product [the Everyday Banking Plan] out there," explains Darren Clarke, VP group CD at Cossette Toronto.

The campaign, which is running in French and English, builds on BMO's successful "Profitez" platform from Quebec. It launched at the end of May and also includes print, OOH, online and POS.

client: **Sandy Bourne, VP advertising, corporate marketing, BMO Financial Group**

VP group CDs: **Darren Clarke, Daniel Vendramin**

copywriter: **Marie-Claude Girard**

AD: **Sylvie Barrière**

VP group account directors: **Kathy McGuire,**

Mathieu Roy

prodco: **Jet Films**

director: **Alain Desrochers**

executive producer: **Michel Fortin**

editor: **Graham Chisholm, Relish Editing**

music: **L'Oreille**

sound design: **Tattoo Music**



CHOOSE YOUR OWN ADVENTURE

How does one behave to win over bears – sweet, bold or hot?

The latest TV commercials to launch the new Doritos flavour Sweet Chili Heat present a guy testing out each of the charm tactics in three different 30-second spots. All begin the same way, with two guys encountering a bear in the woods, and one biting into a Dorito while the announcer says: "There are three sides to Doritos Sweet Chili Heat – which will you play with?" From there, each spot ends with the main character acting either sweet, bold or hot.

Beginning July 3, the ads will be on the Doritos website, www.doritosplay.ca, where users will be able to vote for their favourite ending.

"It was really inspired by the triangular shape of the product itself," says Jack Neary, vice-chairman/CCO at BBDO Toronto, explaining the "three sides" concept. "We want to continue to build equity of the Doritos brand and build on the Play platform."

The launch will also be supported by sampling efforts at Doritos-sponsored music events this summer like NXNE and the Pepsi Access Tour. "It's part of our ongoing commitment to music," says Dale Hooper, VP marketing, Frito Lay Canada.

client: **Dale Hooper, VP marketing; Tony Matta, marketing director, Frito Lay Canada**

CDs: **Jack Neary, Ian Mackellar**

copywriter: **Adam Bailey**

AD: **Andrew Hart**

agency producer: **Cynthia Heyd**

prodco: **Imported Artists**

director: **David Horowitz**

producer: **Kelly King**

editor: **David Baxter**

more hot spots

GIRLY MEN NEED FOOTBALL

Feeling a little metrosexual? Get thee to a football game, stat!

The latest BC Lions campaign pokes fun at metrosexual trends. Three TV and three radio spots feature men who are engaging in girly behaviour like applying lotion or talking about fabric softener getting abruptly pummeled by footballs from out of nowhere, leading up to the tag: "You need football."

"Football is one of those sports where you can scream and yell and really be a man – it brings out the Neanderthal in everyone," notes Ian Grais, co-CD at Vancouver-based Rethink. "We hit on a really straightforward approach."



Print and outdoor executions also have a Neanderthal bent: They trash talk other CFL teams. One ad, which proclaims that the Saskatchewan Roughriders wear adult diapers, has already landed some media coverage from CBC Radio in Saskatchewan.

The campaign targets "fence-sitter fans" who go to a few games a year but haven't bought season's tickets. Print and outdoor efforts, which will be rotated to feature teams that will soon be in town, promote game-day single-ticket sales, while TV and radio executions push season's ticket sales.

client: **Terri Breker, marketing services manager; George Chayka, VP business, BC Lions Football Club**
CD/AD: **Ian Grais**

copywriter: **Jono Holmes**

studio artist/typographer: **Leanna Wilson**

producer: **Laura Rioux**

account supervisor: **Tricia Bradshaw**

prodco: **Circle**

director: **Robert Turner**

editors: **Rob Doucet, Matthew Griffiths**

producer: **Tom Murray**

music/sound: **Wave Productions**

You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to: editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at ssstanley@brunico.com, co-curators of *strategy's* Creative space.



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After 10 years as President & CEO of the Institute of Communications and Advertising (ICA) and over 30 years of experience in the advertising industry, Rupert Brendon has decided to leave the ICA to pursue other interests.

Rupert is a pioneer in the area of advertising effectiveness in Canada and created the CASSIES in 1993. He also founded National Advertising Benevolent Society of Canada (NABS) in 1983, and has received both the ACA's Gold Medal and the Paul Mulvihill Heart Award.

Please join us in paying tribute to Rupert Brendon in the August issue of *strategy*.

Contact your account manager at 416-408-2300 before July 10th, or e-mail Claire at cmacdonald@brunico.com

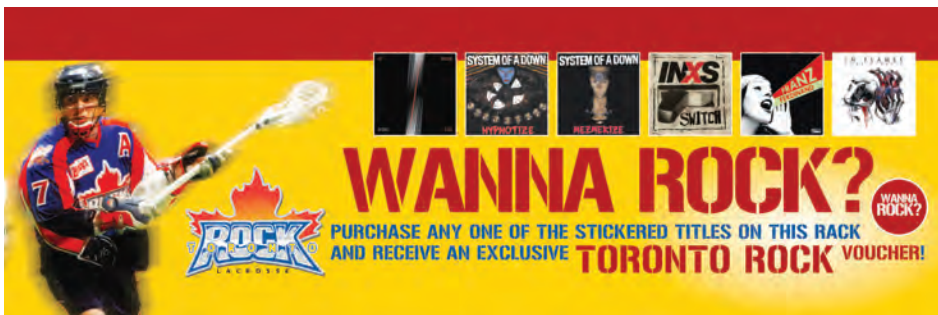


RETAIL HOOK-UPS

HEAT UP

As big box promo options narrow, brands team up to extend their reach

◀ By Lisa D'Innocenzo ▶



Sony has joined with the likes of Dairy Farmers of Canada and Toronto Rock to boost CD sales

Time-pressed grocery shoppers aren't going to venture down the cereal aisle in Loblaws unless they need cereal. Nor are they going to seek out the music section of Wal-Mart unless they really want that new Pearl Jam CD.

Accepting this harsh reality, marketers realize that getting outside of their traditional position inside retail environments is key to gaining trial and awareness and that teaming up with bigger brands – particularly those that have more influence at retail – is a surefire way to achieve these goals.

James Fraser, MD/channel marketing at Toronto-based promo agency Capital C, calls it the “horse-and-rider” strategy and says it makes a lot of sense, particularly for smaller packaged goods companies who can leverage mass awareness of larger brands. Not only does the “rider” brand get exposure outside its typical aisle, it can also benefit from POS and flyer support and the opportunity to drive trial, he says.

As an example, Fraser points to a co-promo he stumbled across in early May – a chance to pick up a free loaf of Country Harvest bread with the purchase of a large tub of Becel

what he calls the “music bullpen” of big box retailers. “Not every shopper goes into [the department] obviously, so I try to develop ideas that get me exposure out of the department.”

They're trying to streamline what the consumer is seeing, so 'fewer, better, bigger strategies' is something we're continually hearing

margarine. “For Becel, the benefit is getting that name out there with a great offer, but they aren't eroding the brand at all,” he says. “For Country Harvest Bread, they get sampling out of it – and new customers.”

For Blaine Schwingenschlegel, manager of national accounts at Toronto-based Sony BMG Music Canada, it's all about getting outside of

He adds: “The retail space is now more important than ever, because everyone knows physical CD sales are down, and we're now competing for space with DVD companies and all the other labels. Yet we have just as many titles as we've ever had, and we need to be positioned at the right place. The more people see the CDs we have, the more they'll buy them.”



Fortunately, Schwingenschlegel has several nifty promos up his sleeve that should help him overcome the challenge of shrinking shelf space by carving out a presence elsewhere. One is Sony BMG's involvement with the Dairy Farmers of Canada's current "Moo You Win" promotion. Consumers buy a carton of milk and if it moos when they open it, they win. The grand prize is a trip for two to see Sony BMG operatic quartet Il Divo in Scotland. As a result of the deal, the band gets



Clockwise from bottom left: Tostitos piggybacked its chips and salsa; Sony gave Tego cell-skins away with CD purchase at Zellers; Sony's Il Divo promo gets the quartet exposure in grocery aisles by tying with milk; an Easter promo saw Peter Cottontail DVDs packaged with Cadbury Mini-Eggs at Costco

exposure from collateral hung on clipstrips in the refrigerator aisle, right next to the milk, as well as mention in a TV spot, by Toronto agency Due North Communications, highlighting the promo.

The record label has also connected with Hershey for its Country Kisses campaign, which will begin at Zellers stores this month. Featuring several of Sony BMG's country artists, the promo involves a free bag of Kissables with a purchase of any one of the CDs. Says Schwingenschlegel: "From Hershey's perspective, they're aligning themselves with music inside Zellers in an out-of-department area for them, and they get to give their potential customer a chance to taste their product. For us, we add value to the purchase of a CD, we get in-store signage, we get better placement in the store and we get block racking for multiple titles that fit a certain demographic."

Similarly, last month Sony BMG gave away a free Tego skin for mobile phones with the purchase of a featured CD at Zellers, while during the Easter holiday, the record label's Peter Cottontail DVD was packaged with Cadbury Mini-Eggs at Costco, leading to "prime placement in the DVD section."

While Sony BMG is naturally looking outside the company to foster co-branding relationships, other marketers realize they can get more oomph at retail by associating with other brands within their own company. Pepsi-QTG is one of them. Dale Hooper, VP marketing at Mississauga, Ont.-based Frito Lay Canada, which is part of the Pepsi-QTG family, points out there have been several such alliances in the last few years. A recent effort involves the CPG firm's Smart Spot products (all the company's "healthy" offerings sport one of these labels), whereby if shoppers bought three brands they received a free box of Quaker's new Acapella cereal.

A second promo involved a giveaway of baked Doritos or baked Fritos with a 12-pack of Diet Pepsi. "Diet Pepsi has



higher penetration compared to our baked lineup, and we wanted to make sure that we drive trial and awareness of [the latter]," says Hooper, who adds that for the past several years Frito-Lay has similarly offered consumers a free jar of Tostitos salsa with the purchase of any other two Tostitos products. "It creates co-purchasing opportunities. For instance, if you could get consumers to buy chips and salsa together then you build that habit, and that's obviously going to increase the ring for retailer's baskets."

Pepsi-QTG has focused more heavily on such in-store co-branding programs in the last 12 to 18 months. "We've stepped up our efforts and focused on 'power of one' initiatives like the Smart Spot program. We look to find ways to increase display size or frequency of display, or [gain] more visibility for a new product."

The CPG firm's Quaker division has also turned its attention to "power of one" initiatives recently. One example is the "Wake up a Winner" breakfast promo that involved pulling several breakfast brands together and displaying them as a group on end aisles. "We anchor the promo with Tropicana and Quaker, because they are two of the more healthful brands within the breakfast [category]," says

Doris Bitz, VP marketing for Quaker Foods and Snacks. "It drives trial and household penetration for smaller brands, like Quaker Corn Bran and Quaker Squares," she explains, adding, "we see significant lift, particularly for our cereal.... Canadians carry seven cereal brands [on average] in their cupboard and whoever has visibility gets rotated in, so increased visibility drives increased sales."

Capital C's Fraser says that large-scale promos like "Wake up a Winner" have a greater chance of success within the grocery channel than smaller, low-key initiatives, because the majority of retailers are trying to cut back on the amount of promotion they have in the aisle. "They're trying to streamline what the consumer is seeing, so 'fewer, better, bigger strategies' is something we're continually hearing," he notes, adding that the "horse-and-rider" trend will accelerate in the future, as retailers continue to collect data on their customers.

"You'll be able to send a specific consumer a specific offer that makes sense for them. Everyone's going to benefit – the retailer will increase their shopping basket, the consumer gets the benefit of added value and from the manufacturer perspective, there's no question they will be talking to the right consumer." ■

BREAKING DOWN THE WALLS



Linking with McD's helped BMG get signage inside Wal-Mart

It's not always easy to get Wal-Mart to agree to a unique in-store display, especially if you don't have the pull of a Procter & Gamble. In fact, Sony BMG doesn't even deal directly with the retailer, instead relying on pre-recorded music distribution firm Handleman Company in Troy, Mich., to negotiate merchandising programs on its behalf.

But Blaine Schwingschlegel, manager of national accounts at the Toronto-based record label, has cleverly worked around this challenge.

Recently, the company hooked up with McDonald's locations inside Wal-Marts to feature its "CD of the month" with a "buy one get one free" offer.

On the CD packs sold inside Wal-Mart, shoppers are informed that if they purchase the CD, they can get two Big Macs for the price of one. "And then at McDonald's, we have tent cards and tray liners advertising the artist of the month, essentially driving people back inside the music section to pick up the CD and get the 'buy one get one free,'" he says.

Schwingschlegel adds that it's an example of how Sony BMG is working to leverage associations with brands that have a more historical relationship with the retailer. Talk about thinking outside the box. **LD**

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James McPhedran



Robert Bruce



Greg McKenzie



Wendy Muller



The Canadian Marketing Association is pleased to announce the election of **Richard McLaughlin**, President, McLaughlin & Associates as Chair of the CMA Board of Directors for the 2006/2007 year. One of Canada's foremost marketing executives, Mr. McLaughlin has more than 25 years of senior marketing experience in packaged goods, retail and the financial services sector.

At its Annual Meeting held on May 17, 2006 in Montreal, the Association also elected **James McPhedran**, Managing Director & Head of Wealth Management Products and Services Group, Scotiabank as Vice-Chair of the CMA Board. New members elected to the Canadian Marketing Association Board of Directors include **Robert Bruce**, President, Rogers Wireless Inc., **Greg McKenzie**, President of the PostLinx division of Pitney Bowes and **Wendy Muller**, Head of Google Canada Sales and Operations.

The Canadian Marketing Association is the pre-eminent marketing association in Canada embracing all marketing disciplines, channels

and technologies. As such it is the marketing community's leading:

- advocate, manager and authority on key public policy issues affecting marketers;
- provider of knowledge, leading-edge marketing intelligence and professional development opportunities; and
- catalyst for networking and business opportunities within the marketing community.

The Canadian Marketing Association represents a diverse group of organizations involved in both consumer and business-to-business marketing. Its 800 corporate members include Canada's major financial institutions, insurance companies, retailers, loyalty programs, publishers, charitable organizations and advertising agencies and the major suppliers of marketing services.

An important economic force in Canada, the country's marketing community supports over 480,000 jobs and generates more than \$51 billion in overall annual sales through various marketing channels.

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GETTING PERSONAL

New software helps marketers customize e-mail campaigns

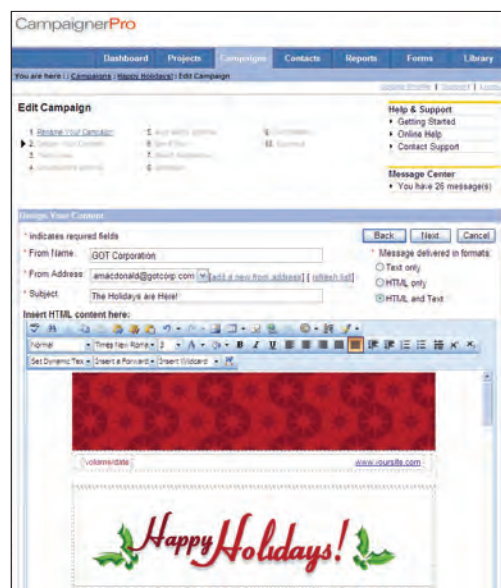
◀ By Annette Bourdeau ▶

In the fight for attention in consumers' cluttered inboxes, knowledge can be what makes your e-mails stand out from the rest – the more personalized, the better.

CampaignerPro, the latest one-to-one e-mail marketing software from Montreal-based GOT (whose clients include Yahoo!, AT&T and PricewaterhouseCoopers), allows marketers to get personal with minimal effort. It has a user-friendly interface that lets marketers manage their permission-based e-mail lists themselves, segment lists and even generate their own creative for email campaigns. It's able to do complex segmentation to generate personalized, dynamic content, and has automation capabilities to enable one-to-one dialogues with consumers.

"We can send triggered messages," explains client Chris Mowry, president of Lakefield, Ont.-based e-mail solutions agency Be Appearing. He points to a recent offer he did for one of his restaurant clients, which offered customers a "take a friend to lunch" deal, and encouraged them to forward to a friend. When they did forward, they received an automated response with another discount.

The software, which is web-based and hosted from a central server, is able to track how consumers interact with e-mail offers, and present data in user-friendly formats, enabling marketers to analyze it without having to export the data. CampaignerPro



User-friendly interface makes interpreting data less painful

can integrate information from existing databases, and for marketers, not IT folks, so it's easy to use.

Mowry, who handles e-mail marketing for small businesses in the retail, restaurant and professional services categories, has been using a beta version of CampaignerPro for the past year. He says he's found open rates go up significantly with increased personalization – in some cases he's seen jumps from 60% to 90%. He adds that the software allows him to collect and use details even as personal as a pet's name (for his veterinarian clients).

CampaignerPro is just hitting the market now, and is sold on a subscription basis starting at \$1,700 per month, which includes use of the software, hosting on the central server and tech support. Set-up fees can be as low as \$1,000, but vary depending on factors like amount of training required and integrating existing CRM applications. www.campaigner.com

TV THERAPY

New Zealand company introducing grocery carts with kids programs to Canada in 2007

Screaming children are an all-too-familiar part of the grocery shopping experience. And, chances are good that parents of the bored little tantrum-throwers will cut their trips short to regain some peace.

Auckland, NZ-based company Cabco Group addresses this problem with TV Karts, grocery carts that kids can ride in and watch popular TV shows like *The Wiggles* and *Bob the Builder* to keep them entertained while mom or dad shops. And the good news is that the company plans to have a presence in Canada by early 2007.



TV Karts keep kids entertained while parents shop

"The idea came from personal experience with bored and restless children in a supermarket environment, and the recognition that there were a billion parents with the same worldwide problem," explains Doug Bartlett, CEO of Cabco, adding that research shows that customers who rent TV Karts stay in the store an average of seven minutes longer than parents who don't.

It entered the American market in 2004 with retail partners like Wal-Mart, Safeway and Publix, where parents can rent the carts for one dollar (non-refundable) at select locations.

Cabco provides retailers with TV Karts for free, in exchange for sharing the rental revenue. "We share revenue with the chain, but all supermarkets seem to focus more on the fact that it's an extra customer service than on the revenue," says Bartlett.

The carts are good to go upon arrival – no set-up or infrastructure required, and they come equipped with automatic "charging mats," so the batteries charge whenever the carts are parked. Cabco has a unique GPRS system that lets them update programming from afar, and text messages are automatically sent to the closest service people when there's a problem.

If you can't wait until Cabco hits Canada, Bartlett says to simply give him a call to work something out in the meantime. **AB** www.tvkart.com

Congratulations, winners. As for the clients, think of this as a shopping list.



BEST OF SHOW GOLD

AGENCY **EXTREME GROUP** CAMPAIGN/AD TITLE Collector Cans CLIENT/ADVERTISER Moosehead Breweries CREATIVE DIRECTOR Shawn King/Anthony Taaffe COPYWRITER Sue Love ART DIRECTOR/DESIGNER James Rothenburg, Crystal Oicle ILLUSTRATOR Darren Hubley, Sharon Alexander, Nadine Yorke ACCOUNT EXECUTIVE Jean-Marc Landry PRODUCTION MANAGER Alice Crossman

OUT OF HOME SINGLE GOLD

AGENCY **TARGET MARKETING & COMMUNICATIONS INC.** CAMPAIGN/AD TITLE Cruisin' To Win - Chips CLIENT/ADVERTISER Irving Oil CREATIVE DIRECTOR Tom Murphy COPYWRITER Jenny Smith ART DIRECTOR/DESIGNER James Jung CLIENT LEAD Terry Small ACCOUNT EXECUTIVE Jeff Hulan, Andreas Doerig CREATIVE GROUP HEAD Brian Sheppard

WIN BIG.





NEWSPAPER SINGLE **SILVER**

AGENCY **BRISTOL** CAMPAIGN/AD TITLE You are Here CLIENT/ADVERTISER Full Gospel Church
CREATIVE DIRECTOR Mike Whitelaw COPYWRITER Allan Carver ART DIRECTOR/DESIGNER
Colin Timm PHOTOGRAPHER/ILLUSTRATOR James Ingram ACCOUNT EXECUTIVE Beth MacGillivray

MAGAZINE SINGLE **SILVER**

AGENCY **URBAN ORANGE** CAMPAIGN/AD TITLE Sincerity CLIENT/ADVERTISER Nova Scotian
Crystal CREATIVE DIRECTOR Neil McCulloch COPYWRITER Graham Watt/Neil McCulloch
ART DIRECTOR/DESIGNER Neil McCulloch, Melissa Perry PHOTOGRAPHER/ILLUSTRATOR
Steven Iseltson CLIENT LEAD Neil McCulloch ACCOUNT EXECUTIVE Trevor Millett



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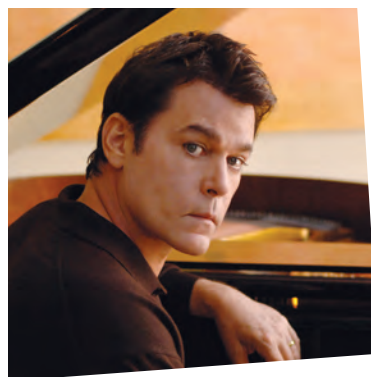
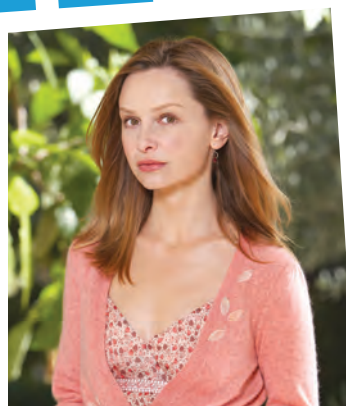
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FALL TELEVISION PREVIEW



The difference a year makes. Twelve months ago, CTV seemed unstoppable, CanWest struggled, CHUM was ready to rumble and the CBC, well, execs there prayed for the end of the NHL strike. Today, while CTV remains a powerhouse, CanWest's slow and steady rebuilding strategy seems to be paying off. CHUM's effort to become a national player still needs some work, and the CBC, post-strike, continues to try to define itself – and engage viewers – beyond hockey. And, as always, our annual Fall TV issue has it all covered: the nets' strategies for the upcoming year, what's new in the regional markets, a media buyer's take on the New York upfronts, the wonderful world of specialty and the buzz on all the new shows. Enjoy.

YOUR BRAND, THE STAR

With the nets announcing new summer, fall and mid-season would-be hits, what beyond the 30-second spot are they prepared to offer?

◀ By Patti Summerfield ▶



From left: CBC's *Kraft Hockeyville*, CTV's *Canadian Idol*, and Global's *Falcon Beach* give brands starring roles on the small screen

As planning for the coming TV season is firmed up and the nets' marketing teams rev up, the first good news is that viewership is 4% higher than at the same time last year.

And even with the increased eyeballs, the better news for marketers is that broadcasters are more determined than ever – and more technologically enabled – to help them cut through commercial clutter and circumvent ad skipping by casting brands in onscreen starring roles.

This fall, Global plans to continue running "showmericals": 60-second, self-contained "Sex and the City"-type episodes for Unilever's new hair care product, Sunsilk, one of the CPG giant's biggest launches in years. In June, the net debuted the first two of what will be nine episodes during the *ET Canada* timeslot, featuring four young actresses who converge in bathrooms at clubs, weddings and birthday parties to discuss life, and of course, hair woes.

Gaye McDonald, VP, marketing ventures/brand partnership for CanWest MediaWorks, says Unilever wanted a unique execution that would stand out and drive home the brand's messaging of the product for its North American launch in Canada, which has been two years in the making. And she adds, the net even managed to include references to some of Global's fall programming, like *Prison Break*, into the dialogue.

Similarly, a whole raft of P&G beauty products were built into spring episodes of *Gilmore Girls* and showed mother-daughter viewers getting makeovers by beauty professionals using the CPG firm's products. Winners of a contest, not only received makeovers, but a trip to visit the set of the show. These four-and-a-half-minute "Look Fab" segments featured Pantene, Cover Girl, Olay, Nice 'n Easy and Crest Whitestrips and were interspersed through the entire hour of *Gilmore Girls*.

P&G spokesperson Joyce Law says the company was "pleased with how [these showmericals] went and we're looking to do more of this kind of thing in the future [because] it helped bring to life how our products are in use, as it becomes part of the program people are watching."

CanWest is also continuing to delve into the brand integration realm, following its success with *Falcon Beach*. General Motors, Pepsi-Cola and American Eagle are planning returning cameos for their brands in the new season of the net's soapy teen drama, after successful plot infiltration in the first season.

Over at CTV, Kraft Canada is "doing more and more content integration" and plans to continue doing so "to embed our brand messaging," says VP marketing Dan d'Alessandro. They've signed on for the current season of *Canadian Idol* to capitalize

on the success of a partnership which began last year and showed host Ben Mulroney and contestants eating Kraft Dinner, Kraft peanut butter, Crispers and Bits & Bites. In Quebec, Kraft developed and co-produces a long-running series called *qu'est-ce qui mijote* (*What's Cooking*), in which various food products are integrated. Coffee and other appropriate food brands are also quaffed and munched on Citytv's *Breakfast Television*.

Kraft was also the name sponsor of CBC's just-wrapped *Kraft Hockeyville*, which may get picked up for a second season. "Our association with the show was successful," says d'Alessandro. "We had to reorder



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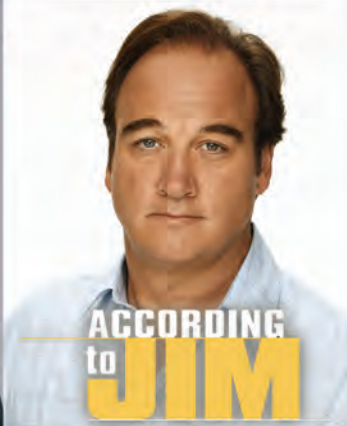
6:30PM

reba



7:00PM

ACCORDING
to
JIM



7:30PM

Everybody Loves
Raymond



7:00PM



ACCORDING
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JIM

7:30PM

OMNI.10

OMNI.11



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6:00PM

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6:30PM

ONTARIO

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CRIMINAL INTENT



6:00PM



7:00PM



7:30PM

LAW & ORDER
SPECIAL VICTIMS UNIT



7:00PM

OMNI.1

OMNI.2

in-store materials because we ran out of what we thought was a very high estimate. So far, the business results we can attribute back to the program are very positive."

And CTV's homegrown hit *Corner Gas* scored its highest viewership ever for a Christmas-oriented episode during which the Sears Wish catalogue arrived and the characters chose gifts they wanted.

On the product placement front, beginning with summer reruns of



Unilever runs "showmercials" on Global for its new Sunsilk brand

House, *Las Vegas* and *The Office*, Global is getting into virtual placement after receiving raves for plunking the Casino Rama brand atop New York taxis used in *The Apprentice* to drive off contestants who had been fired.

And while Canadian nets have certainly upped the ante, if it's successful, expect to see offshoots here soon of reality king Mark Burnett's seemingly TiVo-proof strategy following the launch of his latest venture, *Gold Rush*, which hits screens this fall. The stroke of genius? He's embedded clues to win \$2 million in gold hidden around the U.S. in commercials, on AOL.com and in CBS programming.

THE FUTURE OF VIEWERSHIP

The nets, with marketers in tow, aim to meet their audiences beyond the box

Appearing at MTVN's upfront bash in New York, the host of *The Daily Show* labeled television a dinosaur that will avoid extinction only if it sprouts multiple delivery modes. And that, Jon Stewart quipped, is why one upcoming show "will be delivered through Jell-O shots" and another "will take place in a can of Red Bull."

What's actually in the works isn't quite that extreme. But plenty of innovative strategies are being concocted on both sides of the border to retain viewers, regardless of which platforms the content and commercials are delivered on, or the size of the screens they're viewed on.

In Canada, during the upfront presentations, nets like CTV and CHUM got digital, revealing robust plans to engage viewers beyond the box. Here's a sampling:

Online content downloads:

CTV beat the rest of the Canadian nets to the punch by launching the ad-supported CTV Broadband Network, which provides free content downloads of entire episodes of shows from four distinct broadband channels (CTV shows, CTV News and Docs, *etalk* on Broadband and the Discovery Channel on CTV). Show offerings currently include: *CTV News*, *Canadian Idol*, *eTalk*, *Corner Gas*, *Degrassi: The Next Generation* and *Instant Star*, and the net plans to offer even more content this fall.

"For our broadband and mobile, we'll have sponsorships, contests and interstitials or vignettes that we can create for clients," says Rita Fabian, CTV's SVP sales and marketing.

CHUM is also working on increasing mobile content and currently makes 12 shows for mobile.

"People already want things when they want it and how they want it," says Maria Hale, CHUM's VP content business development. "The future is definitely

about an on-demand audience. So if you want to hit the broadest audience, you need to provide content in a non-linear as well as a linear fashion."

Mobile:

CTV also revealed plans for made-for-mobile video news services for *CTV News* and its financial station, *ROBTV* exclusive to Bell Mobility customers. *CTV News* will feature a three-minute branded newscast which will be updated hourly, while the *ROBTV* service will offer stories, exclusive mobile interviews and analysts' ratings.

Also noteworthy, for the recently launched fourth season of CTV's *Canadian Idol*, Telus Mobility became the sole carrier of the mega-hit's all-important viewer voting via SMS. Special-access content developed by CTV for Telus subscribers includes: downloadable segments of performances, ringtones, backstage passes and even judges' voice tones.

Web Portals:

At CHUM, examples include partnering with Yahoo! as the portal and Web engine for both *MuchMusic VJ Search* and *Canada's Next Top Model*.

For *Next Top Model*, CHUM is employing some of the successful techniques from its recent *VJ Search* program. Besides offering unique content online for *VJ Search*, umbrella sponsor P&G had a segment wherein its Secret brand was featured in the "Secret Confessional," – a branded amount of time when the finalists vented. With *Next Top Model*, it's "Olay Model Behaviour." All segments are downloadable online and via cellphone. "This provides us with millions more impressions," says Susan Arthur, CHUM's marketing director. *Canada's Next Top Model's* other key sponsors are Pantene, Nice 'n Easy and Cover Girl.

VOD on Cable & IP-TV + ITV:

CHUM is studying the viability of providing on-demand content via both set-top boxes and IP-TV. For example, says Hale, "we're looking at getting involved in Telus TV to provide VOD content. We're also looking at what can be done with ITV." **TP**



Yahoo! takes *Canada's Next Top Model* viewers online

CTV: Not messing with a good thing

Context: From the perspective of Susanne Boyce, president of programming/chair of the CTV Media Group, last season "went phenomenally well."

"*Criminal Minds* popped, *Grey's Anatomy* rose by about 70% and *Corner Gas* is still growing. We had no idea when we bought *Dancing With the Stars* last year that it would be a huge hit [partly] thanks to huge advertiser support."

Caroline Gianias, SVP, director of broadcast, for Carat Canada, agrees: "CTV retained its powerhouse position it started the season with and it had a great year with proven performers, consistent delivery and top-10 programming."

2006/07 strategy: Boyce rejects the "stand pat season" attributed to CTV by TV critics, given that the net had so few slots to fill that it did little buying at this year's upfronts, picking up just seven shows. "Our overall strategy, as always, is to keep on looking for opportunities and to never be complacent," she says. "We're never closed for business, and no time period is closed. If we see something that looks like it may work in, we get it."

Best bets: "The shows I absolutely love include our big Canadian drama series *Whistler* [which has a summer launch], as well as *Justice*, *30 Rock*



CTV has big hopes for sudsy Canadian drama *Whistler*

and *Studio 60 on the Sunset Strip*. That last one's a given because we just knew that Tommy Schlamme and Aaron Sorkin [*The West Wing*] would come back with something great." **TP**

Global/CH: Slow and steady build



Will's Global's *Vanished* remain?

Context: With seven shows in the top 20, it's no wonder Barbara Williams, SVP programming and production, says last season was "an important year for us in terms of building some momentum back into the schedule and getting traction with some key shows."

Among Global's major successes: *Prison Break*, *My Name is Earl* and *Deal or No Deal* on CH. As well, *House* "really took off in its second season and was a spectacular anchor for Tuesday [while] *Survivor* continued to be not only a top 10 show, but a number one show," she says.

But Florence Ng, VP broadcast investments at ZenithOptimedia, says the

station could have fared better. "A lot of the programs they picked up got moved around [by the American nets]. For example, when *The Apprentice* got moved, Global had to move 24, which had been very strong in its spot."

2006/07 strategy: Prior to their upfront presentation, Williams said the station needed to work on its mid-week offering: "We're looking to find some strengths for Wednesday night [because] it needs some rejigging."

Best bets: After the U.S. upfront, CanWest walked away with the most new shows of any Canadian net – 14 dramas and eight comedies. "They've picked up a pretty good cross-section of shows," says Sheila Malanchuk, media strategy manager at OMD Vancouver. She points to *Six Degrees*, "which has been getting some good buzz." Slated for Wednesday nights, it joins *Bones* and another new show, *Kidnapped*.

She also likes *Vanished*, which will run after last year's hit *Prison Break* on Monday nights. "I think Monday nights will be strong for them."

She also thinks scheduling *Friday Night Lights*, which will join *House* on Tuesdays, could pay off. "There's not a lot going on in that time period, so it might catch on." Thursdays will be tough, however, even with its mainstay ratings winner, *Survivor*, given that ABC has moved its hit show *Grey's Anatomy* to Thursdays. For CTV, that means *Grey's* joins *CSI* and *ER*.

Overall, "it's an improvement," she says of CanWest's lineup this year. "Not a huge one, but it will help them this season." **TP**

CHUM: Not quite in the big leagues



Citytv's fall hopeful *Betty the Ugly*

Context: What worked best for CHUM last season, says Roma Khanna, SVP content, "were *Supernatural* and *Everybody Hates Chris*. We also had continued success with *America's Next Top Model* and launched *MuchMusic's VJ Search* and *Canada's Next Top Model* as original series."

What Khanna says disappointed her net were the U.S. nets' cancellations of *Everwood*, *The Bedford Diaries*, *Just Legal* and *Three Wishes*.

2006/07 strategy: "We will keep building on the foundation with more primetime network simulcasts and by building proprietary brands like *VJ Search* and *Canada's Next Top Model*," says Khanna.

She adds that the net "will also continue to build our leadership position

in web, wireless and other emerging platforms...and continue to find innovative ways to connect our audiences with brands – on emerging platforms or within new shows."

Best bets: "They've done somewhat well, but they haven't done nearly as well as they had hoped," says Sheila Malanchuk, media strategy director, OMD Vancouver.

Despite Khanna's assertion that *Chris* fared well, Malanuck says *Chris*, while a good show, hasn't really caught on in Canada as it has in the U.S.: "The show's been averaging a 1.4 in Toronto and a 2.2 in Vancouver," she says, according to BBM numbers for the 18-49 audience, tracked from Fall '05 through Spring '06. "And CHUM has moved it to Sundays at 6:30 p.m. for the fall, which won't help the numbers."

Based on its buys for this year, Malanchuk says *Jericho* might have some appeal, "but in terms of the rest of the programming they've picked up, it's going to be a fight," she predicts. The one shining light could be *Entourage*, which has done really well on HBO.

This, however, will not be the year CHUM becomes the big national net it hopes to be. "I think they'll probably stay where they are," she says. **TP**

CBC: Will hockey + ? = ratings success?

Context: Last year, Slawko Klymkiw, then head of network TV, promised a "breakthrough year" for the station, pegged on a new focus on strong dramas. Since then, big shows that received much fanfare this time last year – namely *Da Vinci's City Hall*, *This is Wonderland* and *The Tournament* – have been axed. Low ratings were blamed. In February, Kirstine Layfield stepped into Klymkiw's role, which he vacated last August, and it seems the search for a winning formula (beyond hockey) for the public net continues.

2006/07 strategy: Saying that the upcoming season will be "a transition year for us," Layfield announced that, for the first time, CBC TV is going to a 24-hour schedule. "So that means populating more of the schedule with different kinds of programming to reach different kinds of audiences during the entire day," with minimal repeats.

Best bets: The CBC has "high expectations" for *Intelligence*, the new crime series from creator/exec producer Chris Haddock (*Da Vinci's Inquest*); *Rumours*, the English-language version of a popular Quebec comedy about

the staff of a women's magazine; and the migration from Newsworld of *The Hour*, the fast-paced nightly news and lifestyle show hosted by George Stroumboulopoulos, which launched last year. It will now also run at 11 p.m. daily on the main net. Plans were also announced for reality-based shows including *The Canadian One* and *Dragon's Den*.

Sheila Malanchuk, media strategy director at OMD Vancouver, says the move of *The Hour* will likely pay off. "It's not doing great in numbers right now on Newsworld, but the main network would really be the better fit for it as it's a younger-skewing show. It's certainly a better fit for the direction the main network wants to go in now." She also says that while the leap into reality television "is a little late" it could be wise given that reality never seems to die.

She adds that it's tough to judge, given that the bulk of the new programming has yet to be produced, but says the net's new season marks a shift to more youthful programming – clearly a move to try (a word she emphasizes) to be more competitive. **TP**



CBC brings *The Hour* to main net

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REGIONAL ROUNDUP

What's happening in the major markets across the country

◀ By Patti Summerfield ▶

TORONTO

Background: Station rebranding in the Toronto market hasn't made much difference to the standings of Quebecor-owned Sun TV (the former Toronto 1) or to CKVR, which received CHUM's A-Channel treatment last year. In fact, the majority of the stations in the market suffered slight erosion over last year, including top-rated CFTO, likely due to the return of hockey and the Olympics to CBLT, giving the station a 1.3-point boost.

Steve Aronovitch, broadcast investment manager for Starcom Worldwide in Toronto, says Sun TV is waiting for the CRTC decision on its proposed increase in signal strength within southern Ontario but currently, in a hotly contested Toronto market, the station has had little impact. Nor has the transition from The New VR to A-Channel.

Aronovitch says: "[A-Channel's] new offering didn't really pique audiences enough to [tune in] as a destination. It's still looked on as second-tier programming. I don't see any year-over-year growth. I think the rebranding was more of a cost-saving initiative. Why have multiple brands across the country when you can streamline everything into two?"

2006/2007 strategy: Elizabeth Brennan, media manager at Genesis Media Toronto, says averts and rates are a lot more flexible this year than in the past and are starting to flatten out from the big hikes of a few years ago. Of course, audiences are also starting to flatten out.

"It's starting to be a buyers' market again, going into fall. Going into spring, it will depend on how a few shows work out for Global then things might get a bit tougher, but I think fall is going to be a buyers' market."

Brennan says specialty channels and digitals are playing a big part in helping buyers get the audience reach they're looking for.

With A-Channel losing *Everwood*, one of its staples, she says it needs to find a show to fill that time period because it drew women 25 to 54 and gave advertisers a reason to buy the station.

Sun TV started running programs this spring that were originally picked up by CTV, including



Global's *My Name is Earl* has helped the net's ratings in Toronto

West Wing, *Freddie*, and *Less Than Perfect*. She says it was a good move and something that could bring some interest to the station.

What is going to have the biggest effect on regional stations such as Omni, Sun, and A-Channel, says Brennan, is the merger of U.S. nets UPN and WB to form CW.

"Citytv has a lot of UPN and WB properties already so there's really no place for Omni and Sun to get programs from. It's going to have a huge impact on the smaller guys."

Best bets: Brennan says there are a lot more options for viewers and this is the year for Global to make some inroads. It's building its schedule with solid programs such as *Prison*

Break and *My Name is Earl* that might not be top five but are solid and staying around. It has put more emphasis on scripted programming and picked up 14 new dramas and eight new comedies for the upcoming season.

"Global is right on the bubble. It's had a fast turnaround because its strategy wasn't going after [marketshare gains] fast, the strategy was to try to be strong throughout and creep in."

CTV has a lot of older shows such as its *Law & Order* and *CSI* franchises, which take up six hours of programming each week, so it has to juggle anything else it acquires around with pre- and post-release of shows rather than simulcast with the originating U.S. net. Brennan says this happens a lot in the Toronto market and CTV risks annoying its audience by not playing shows at the times they want to see them.

"CTV will pre-release *Lost* so a viewer can watch it on CTV Wednesday at 8 p.m., watch on Buffalo's WKBW at 9 p.m. or can go on timeshift delay out in Vancouver to watch it at 11 p.m. or at 9 p.m. on the Seattle station. CTV has to be careful of pre- and post-release scheduling games with major shows."

Brennan adds: "Global has two stations in the market to test new shows while CTV purges its audience by buying up a lot of properties and not running them in simulcast. By doing so many pre- and post-release games, CTV is going to find itself in some trouble this year."

Toronto

CFTO (CTV)	10.8
CIII (Global)	6.3
Citytv	5.4
CBLT (CBC)	4.5
CHCH	3.0
CP24	2.3
CKVR (A Channel)	1.9
CJMT (Omni)	1.4
CFMT (Omni)	1.3
CKXT (Sun TV)	1.1

Source: BBM Canada, 25-54, M-Su, 2am-2am, Jan.-May 2006

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MONTREAL

Background: TVA has been hurt by the competition in the past year and while it's still number one in the market, it has lost share to Radio-Canada and TQS – both of which have been beefing up their schedules with original programming the last few years.

Carol Cummings, senior TV buyer for Media Experts in Montreal, says TVA's perennial hit *Star Académie* really helped keep it in the lead, but it's only a short-run series. One of its other shows, *On n'a pas toute la soirée*, a talk show hosted by well-known comedian Éric Salvail, started out well but then the numbers started dropping each week.

TQS had a big hit with the second season of reality series *Loft Story* although its homegrown version of *Bachelor* didn't get the numbers it expected because, as Cummings says, "the guy turned out to be such a jerk."

She says SRC really deserves to be the strong second place station in the market. The



In Montreal, *Star Académie* still hits a high note

broadcaster is entering the fourth year of an extensive rebuilding effort and each year has made a major investment in the production of solid, high-quality programming. Cummings is disappointed that *Les Bougons* – a big hit

for SRC – isn't returning this fall because the actors want to leave on a high note and move on to new projects.

Dubbed blockbuster U.S. movies on SRC and TQS performed well as did *Lost* and *Desperate Housewives* on SRC. Cummings attributes the success of the dubbed TV series to the high-quality European French translation as well as the fact that the episodes are fairly current. SRC is bringing them back with new episodes for a summer run.

Montreal

TVA.....	25.0
SRC.....	16.5
TQS.....	14.3
Télé-Québec.....	3.6

Source: BBM Canada, 25-54, M-Su, 2am-2am, Jan.-May '06



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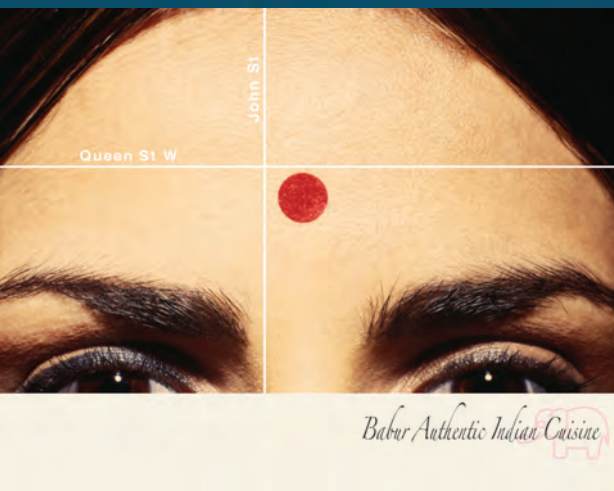
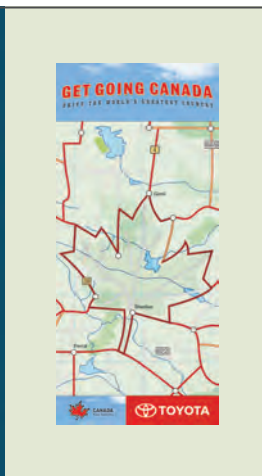


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- 001. Catch a fish with your bare hands
- 002. Storm chase a tornado
- 003. Write a best seller
- 004. Break the sound of a record
- 005. Get a piece of art into an exhibition
- 006. Hug a newborn
- 007. Stand on the Great Wall of China
- 008. Run with the bulls in Spain
- 009. Ride your childhood dream
- 010. Take an aerial-viewing photograph
- 011. Witness an erupting volcano
- 012. Play the 'King of the Hill' in Italy
- 013. Sit front row at a championship game
- 014. Shake hands with your idol
- 015. Get a whole wedding off the coast of Tulum
- 016. Stay in the best suite at a five-star hotel
- 017. See the Aurora Borealis, France
- 018. Pull off the perfect parallel park
- 019. Visit the last city of Machu Picchu, Peru
- 020. Score a hole in one
- 021. Soak in the best spa at the Great Barrier Reef
- 022. Spend a night in a five-star hotel
- 023. Learn a skill you love
- 024. PMS.com
- 025. Experience weightlessness
- 026. See the Aurora Borealis
- 027. Skate the Blue Ice Canal
- 028. Get a whole wedding off the coast of Tulum
- 029. Ride a motorcycle
- 030. Drop through the Canadian Tuxedo
- 031. Give a thousand-dollar tip
- 032. Ride the world's biggest roller coaster
- 033. Spend the holidays volunteering in a soup kitchen
- 034. Reach 100 years of age
- 035. Ride a camel
- 036. Catch a helicopter
- 037. Hire the Most Beautiful
- 038. Surf the perfect wave
- 039. Visit the Taj Mahal
- 040. Make a new friend
- 041. See your favorite band from the first row
- 042. Plant a tree
- 043. Plan a surprise getaway to Paris
- 044. Laugh with your childhood friend
- 045. Take a flying lesson over St. John's, Canada
- 046. Land a guitar solo
- 047. Swim with dolphins
- 048. Sample all 24 hours
- 049. Test the 'Hottest Truck in the World'
- 050. Get a hole in one
- 051. Share a wild and crazy story
- 052. Check in to a five-star hotel
- 053. Sleepy at work
- 054. Make a new friend
- 055. Do the 'Haka'
- 056. Do nothing
- 057. Run a marathon
- 058. Do a stand-up act at a comedy club
- 059. Enjoy a 'Dinner in the Sky' experience
- 060. High-speed mountain bike down Whistler Mountain
- 061. Set a world record and get it into the books
- 062. Get married for a change of heart
- 063. Go swimming in the thermal pools of Iceland
- 064. Spend a night in a treehouse
- 065. Surf the open sea and escape by the shore
- 066. Test a dark to a new and beautiful place in the world
- 067. Attend your high school reunion
- 068. Get down in a short cage
- 069. Teach a child to ride a bike
- 070. Witness a rare astronomical event
- 071. Play down the last day of a vacation
- 072. Visit Disney World for a family reunion
- 073. Bungee jump
- 074. Visit Angkor Wat, Cambodia
- 075. Live on a boat
- 076. Travel far, far away in a hot air balloon
- 077. Walk through the Grand Canyon
- 078. Rent a convertible on a sunny day
- 079. Test the 'Hottest Truck in the World'
- 080. Visit the 'Hottest Truck in the World'
- 081. Discover a new way of thinking in public
- 082. Drive across Canada
- 083. Learn another language
- 084. Run with the migrating wolves
- 085. Walk a tightrope
- 086. Fill a complete stranger
- 087. Walk down a red carpet
- 088. Play a part in your favorite TV show
- 089. Make the front page of a national newspaper
- 090. Watch a sunset from a mountaintop
- 091. Compare your voice to a
- 092. Ride a new horse
- 093. Do the 'Haka'
- 094. Live on a boat
- 095. Drink wine in the Spanish style
- 096. Live in the 'Great Wall of China'
- 097. Travel far, far away in a hot air balloon
- 098. 'Off to the Atlantic Sea'
- 099. Skyline
- 100. Drive the 'Hottest Truck in the World'
- 101. Drive a car



B4 • CANADIAN BUSINESS

ADVERTISING Dentsu progress ticks along nicely

Ad agency striving to be in top five by May

BY KATHA MATHIAS
SENIOR WRITER, TORONTO

On the wall of his cubicle, Chris Dentsu has a large LCD screen showing the current day and date, right down to the second.

The second passing by is a constant reminder, the veteran copywriter says, of Dentsu Canada's lofty goal to transform itself from third-tier ad agency into one of Canada's top five creative shops by a single year.

"It's our dream," Mr. Dentsu said. "It's our vision."

The goal has been part with much discussion from rival agencies. But not Dentsu. — 14 million accounts — the plan, Dentsu already looks like a much-improved agency. It has won new business, increased high-profile clients and is creating campaigns people are talking about.

"People know where I work when I mention the name," says Dentsu. "That's the goal."

Like most ad agencies, Dentsu Canada has had its ups and downs. In 1998, it was an industry catchup agency, trying to catch up to the big boys. But now, it's a major challenger. Toyota Canada Inc. announced that Dentsu Canada might lose the Lexus brand, a flagship client. But with its new name and vision, Dentsu was able to persuade Toyota to give it another shot with the Lexus car. The result: "Momentum," a brand-building campaign that Lexus is embracing and rolling out in other countries.

Like most ad agencies, Dentsu Canada has had its ups and downs. In 1998, it was an industry catchup agency, trying to catch up to the big boys. But now, it's a major challenger. Toyota Canada Inc. announced that Dentsu Canada might lose the Lexus brand, a flagship client. But with its new name and vision, Dentsu was able to persuade Toyota to give it another shot with the Lexus car. The result: "Momentum," a brand-building campaign that Lexus is embracing and rolling out in other countries.

Success at several shows is just one of the milestones Dentsu will use to determine whether it is achieving its goal. It's also tracking whether it's shown up on the media screen for potential clients and how it's shown up on the media screen for clients who are not. "The bar," he says, "is very high."



dentsu



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Comedy

Montreal continued »

2006/2007 strategy: The vibrant Quebec market makes it pretty easy for media buyers to deliver the rating points they're looking for. Cummings says the broadcasters are approachable and amenable to working with clients – and there's also a strong stable of French-language specialty channels, which garner higher shares than English specialties.

The broadcasters frequently come up with new ideas for advertisers, and in particular, Cummings says, an innovative one from SRC called the Countdown, is very effective.

"It runs 30 seconds before the show in a little box [in the corner of the screen] that literally counts down from 30 to 1 – and you can sponsor it, such as 'brought to you by Telus.' If you sponsor the Countdown and put a couple of :30s in the show, it comes across almost like a full sponsorship."

Best bets: SRC has three new shows for fall with the rest of them slated for mid-season with January launches, says Cummings. One is a half-hour show with a *Sex and the City* feel called *C.A.* and the other is *Seventh Round*, a drama about a boxer as he goes from being famous to hitting rock bottom. The third entry is still being kept under wraps. It will be scheduled on Friday nights and is something she says SRC expects to be big.

She also expects the TQS roster of new and returning shows to perform well. Reality megahit *Loft Story*, which isolates 12 strangers – six guys and six girls – from the world for 63 days in a loft, is back for a third season while another popular reality show, *Donnez au Suivant* (*Pay it Forward*), returns for a second season of improving the lives of others. New to the schedule are *The Sopranos*, *CSI: NY*, and *Bob Gratton: Ma Vie, My Life!*, an original production starring Gratton (a.k.a. Elvis Gratton), the garage he owns, and the weird bunch of freeloaders that hang around because of his cash...lots and lots of cash.

TVA will not be introducing any new shows this fall. It is relying on tried-and-true fare such as *Occupation Double*, a reality show that combines elements of *The Bachelor* and *Big Brother*; *Nos été II*, a family saga set in 1922; *Le Négociateur II*; and *Lance et compte: la revanche*, the return of the hockey cult series 20 years after it first premiered.

EDMONTON/CALGARY



Citytv loses ground in Calgary

Background: The Alberta market is hot, hot, hot. Ratings in both Calgary and Edmonton have CTV leading the charge, followed by Global, and CBC in third spot. Citytv, which morphed from the former A-Channel last year, brings up the rear in pretty much every demo.

Kathy Shapka, VP media director at DDB Canada in Edmonton, says things are so hot even poorly performing stations are benefitting.

Buyers had higher hopes for Citytv but Andrew McFallon, principal of OMC (Objective Media Counsel) in Calgary, says the station has lost ground since last fall and is down about one-third from spring to spring.

"What [Citytv] is doing is not working in either market. [Decline] is consistent and not just prime. We've seen erosion over last year with about 10% share loss."

The big news for Alberta in the next 12 months is the change from paper diary ratings

to people meters. McFallon says media planners and buyers will be looking at how to adapt to the new system. The joint venture between BBM and Nielsen, BBM Nielsen Media Research, won't be operational for the 2007 TV season so the timing of the Alberta rollout is still unknown.

2006/2007 strategy: It's already starting to get tight in Alberta so those who want to buy for fall had better buy early. McFallon says: "[National buyers] are eating up avails unless you're way ahead of the game. We've seen that for a couple of years and it's just not going away. Right now we're locking in January inventory."

While CTV has a stranglehold on the top shows, local and regional advertisers are limited by avails, costs and audience delivery.

McFallon says declining TV audience delivery is quickly becoming a big problem because, except for Sportsnet, the ability to build reach into schedules with specialty channel buys is not available to regional advertisers. Shapka adds: "One of our ongoing concerns is how long audiences will stay with the traditional stations; they're getting more fragmented. News used to be in the 20s, now shares are just into double digits for the two strongest stations."

Best bets: McFallon says the best bets this fall would be anything on CTV stations. Global is finding some good opportunities, but it still has some work to do to catch up, he says. In local programming, CTV still leads in news but Global did well with its morning news in the spring BBM survey, likely taking share from Citytv.

He says the Red Deer station where CanWest MediaWorks introduced the CH format last year has potential because it has better programming than Citytv. It has found good placement in Edmonton but, McFallon says, being channel 59 on the conventional dial in Calgary seems to be holding it back.

McFallon is still optimistic about Citytv as an option for regional advertisers and says the station is very open to promotions and to working with advertisers.

"As a planner what you have to assess is whether it's a real opportunity or not. They may be amenable but is there enough scale to do it if I can't reach more than 3% of the marketplace? At least in Alberta, it's a good thing to be number four or five. You can still do really well and have a four share."

Edmonton

CFRN (CTV)	13.3
CITV (Global)	11.8
CBXT (CBC)	4.3
CKEM (Citytv)	2.1

Calgary

CFCN (CTV)	17.5
CICT (Global)	10.2
CBRT (CBC)	5.1
CKAL (Citytv)	3.3

Source: BBM Canada, 25-54, M-Su, 6am-2am, Spring 2006

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America's Next Top Model

Back for another diva-licious season! Tyra Banks' supermodel boot camp makes and breaks young hopefuls competing for high-fashion fame.

Citytv



Duets

Simon (American Idol) Cowell's new reality series pairs singing stars with musically-impaired celebs. The teams perform. The viewers judge. The losers walk.

**Citytv
FOX Simulcast**



Entourage

If you haven't heard of this yet, you might be beyond help. Based on Exec. Producer Mark Wahlberg's life, this award-winning HBO series follows a hot young star's posse around Hollywood.

Citytv

Returning Shows

- Great Movies
- The Big Picture
- Everybody Hates Chris
- Supernatural
- Smallville
- The Ellen Degeneres Show
- America's Funniest Home Videos
- Who Wants To Be A Millionaire?

- All My Children
- One Life To Live
- Primetime News Specials
- 7th Heaven
- The Tonight Show with Jay Leno
- Late Night with Conan O'Brien
- Jimmy Kimmel
- Friends

- Monk
- Wheel of Fortune - *Vancouver/Victoria*
- Jeopardy - *Vancouver/Victoria*
- Inside Edition - *Vancouver/Victoria*
- Access Hollywood - *Toronto*
- Miss Universe
- World Poker Tour

Mid-season Shows

- 3LBS
- Hidden Palms
- Rules of Engagement



Men In Trees

From the head writer of "Sex and the City", Anne Heche shines as a celebrity relationship coach nursing her broken heart in an Alaskan town full of single men.

Citytv/ABC Simulcast



Battlestar Galactica

The series Newsday called "The Best Show on TV" is coming to Conventional television. The ultimate battle between man and machine continues!

**Citytv
Access**



Jericho

It's "Lost" with an atomic kicker. A nuclear explosion cuts off the population of a small Kansas town from the rest of the world.

**A-Channel
Citytv - Calgary, Edmonton, Winnipeg
CBS Simulcast**

Betty the Ugly

Style-challenged girl lands in Prada-powered world. Exec. Producer Salma Hayek's new comedy tells the story of a misfit staffer braving the offices of a high-fashion magazine.

Citytv/ABC Simulcast



The Bachelor: Rome

Can a genuine Mediterranean prince really find true love with only 25 smokin' hotties to choose from? Viva Italia!

**Citytv
ABC Simulcast**



Supernanny

The hit series returns. Jo Frost's no-nonsense approach tames the wildest kids and saves their frazzled parents.

**A-Channel/Citytv - Winnipeg
Access
ABC Simulcast**



Rachael Ray

Yum-O! Kitchen Goddess Rachael Ray takes a bigger bite out of life with a new talk show produced by Oprah. Remember what Oprah did for Dr. Phil? Enough said.

Citytv



Citytv

Toronto, Vancouver, Calgary,
Edmonton, Winnipeg



Toronto, Ottawa, London, Windsor,
Wingham, Vancouver/Victoria



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VANCOUVER

Background: Vancouver was hot for about a decade but, although it's still a high-demand market, it's beginning to cool. Jane Nesbitt, media group head at Genesis Vancouver, explains that it's simply because, with eight TV stations, advertisers have a vast inventory of avails to choose from. Of course, aside from the top shows on CTV and Global, much of the programming on the other stations is generally considered B and C grade material.

"It's been a horserace between CTV and Global here. Right now CTV has more top programming – this spring 11 out of 20 top programs and six out of 20 on Global. So they really hold the key for a lot of national buys."

She adds: "All the stations have committed to a certain amount of local programming so there's tons of it. There are a lot of opportunities within that, it's just the audience you're tapping into is smaller."

The market has now stabilized in the introduction of new stations and last year's rebranding of CIVI from the New VI in Victoria to A-Channel and NOW TV, a religious station, to Omni.10 after Rogers bought it from Trinity. All of this activity has had little impact on the station standings.

2006/2007 strategy: David Stanger, president of Vancouver-based DSA Media Network, says the budgets of national advertisers aren't increasing at the same pace as the ad rates. It's simply a supply-and-demand situation and with most regional advertisers unable to afford CTV or Global, they're buying Omni, the multicultural station Channel M, City, CH and A-Channel.

Stanger says: "Yes, they're on TV but...they're also pushing into radio and other media. I have clients with large regional budgets but they still can't justify paying for TV so money is being diverted into radio, newspapers, online. Plans for 2006/07 have anywhere from 10% to 25% going into online media."

Plus, he says, the fact that conventional TV audiences are shrinking is very evident in the Vancouver market where 47% of TV viewing goes to specialty. Sportsnet is the only specialty that advertisers can buy regionally and it is also the only one that shows up in the Top 20 ratings. In fact, Stanger says, before hockey playoffs started, Vancouver Canucks hockey on Sportsnet had significantly higher ratings than *Hockey Night in Canada* on CBC.



A-Channel news host Hudson Mack. The rebranding of the Victoria station has had little impact on standings

On the other hand, Roxanne Shepansky, president of Genesis Vancouver, says having so many stations has made TV more accessible to local and regional advertisers. To accommodate them, she says the stations are becoming a little more creative in how they merchandise their inventory. There are more billboard ads, sponsorships, and promos on the stations that may not carry the top programming. For national advertisers, top programming is fundamental because they're on TV to build reach and gain awareness, and that means that everyone is vying for the same small piece of the pie.

"We're finding lead time is key," says Shepansky. "Can you get the inventory? Sure you can, but we're having to push clients to make decisions earlier than a few years ago to get the key programs that are going to be a strong component of overall strategy."

Best bets: Jim Gordon, media director at Genesis Vancouver, says Vancouver is a strong news market and unique in that it is the only one where Global can claim to have the leading 6 p.m. newscast. Elsewhere it's CTV. He says it is also a prime-time or 6 p.m. to 11 p.m. market because the high cost of living in the area means there's a high ratio of two-income households resulting in small audiences for daytime TV.

The smaller stations have a challenge because, Gordon says, the public is looking for something new and fresh. Stations relying on syndicated strip programming and movies have few fresh sitcoms to choose from and the time of the blockbuster launch of movies on TV is past, thanks to movie rentals and VOD.

Reality is a genre that he says performs well in the market, especially shows with legs, such as *Survivor*, *Apprentice*, and *Amazing Race*.

Gordon also says scheduling and simulcasting will be a big factor for success this fall in the Vancouver market.

"Simulcasting with high cable penetration is key. When you split your audience with the U.S. station, [you can cut it] in half – and your costs haven't gone down. People will watch an American network here in a heartbeat if their show is not being carried by the Canadian counterpart. That becomes a challenge." ■

Vancouver

CHAN (Global)	12.4
CIVT (CTV)	8.5
CBUT (CBC)	5.6
CHEK (CH)	3.6
CKVU (Citytv)	3.5

Source: BBM Canada, 25-54 Audience, M-Su 2am-2am
Jan 2006-May 2006

THE CELEBRITY CARNIVAL

This year's NY upfront is big on star power, short on standout hits

◀ By Sylvia Criger ▶

The big four U.S. networks alternately bored (FOX), underwhelmed (NBC) and entertained (CBS, ABC) audiences at this year's U.S. TV screenings. But there was very little buzz and no palpable hits emerged.

A few notable themes: Sitcoms are back, primarily due to the success of last year's *Everybody Hates Chris* and *My Name is Earl*. There were many numbers in titles – (maybe they think this appeals to media buyers?). Reality or “alternative” programming keeps on ticking. And the dreaded “d” word kept popping up. As if working off the same script, all the nets spoke about embracing digital media, with TV that is on the the go in the form of mobisodes, webisodes and other platforms where viewers can connect. We media buyers, however, are still waiting to see the value to advertisers. It will come, but for now all the talk seems overblown. Meanwhile, on to the shows.



Kidnapped is strong, but up against *House*

NBC

NBC, in fourth place, has six new dramas. *Kidnapped*, with Timothy Hutton and Dana Delaney as the parents of a kidnapped boy, was strong. Each intense episode covers one day, but it faces *House* on Tuesday which could be problematic. *Friday Night Lights* is a likeable drama about a small Texas town's heroic football team. *The Black Donnellys*,

a highly anticipated drama about an Irish family and organized crime, is from Paul Haggis of *Crash* fame. It replaces *ER* when it goes on hiatus. Despite its pedigree, it didn't jump out as something special; mind you, those who have seen the entire pilot say otherwise.

Raines, which stars Jeff Goldblum as a quirky detective who sees dead people, has potential. The same can't be said for *Heroes*, a slightly hokey show about ordinary people who develop super powers. It isn't likely to survive.

Studio 60 on the Sunset Strip, from *West Wing*'s Aaron Sorkin, features a behind-the-scenes TV show and stars many familiar faces including Steven Weber and Matthew Perry, but the net's expectations may be too high given the night's competition, in the form of *CSI* and *Grey's Anatomy*, no less.

In sitcoms: *30 Rock*, with Alec Baldwin as a nasty programming exec, was

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*Source: CNA Newspaper Engagement Study 2006
**Source: WAN Conference 2004, Presentation by INA
†NADbank Full Study 2005



ABC's *Brothers & Sisters* should get viewers from its *Desperate Housewives* lead-in

laugh-out-loud. *Twenty Good Years* has John Lithgow playing...John Lithgow. There were a few funny moments, but it's far too predictable.

With game shows hot again, most nets trotted out their offerings. At NBC, there's *America's Got Talent* with Regis Philbin and *Treasure Hunters* from Ron Howard and Brian Glazer. No clips were available, but Philbin's big following should guarantee some success. As for *Treasure Hunters*, it's neat and has a *Da Vinci Code* vibe, but how long can you milk that?

ABC

The highlight of this presentation? William Shatner in tails singing "Beautiful Boys" with a parade of ABC's leading men was a big hit.

The net has several comedies. *In Case of Emergency* with Jonathan Silverman and David Arquette is about a not-so-funny accidental high school reunion and is not so memorable. *Big Day* is a funny, slapstick view of a wedding day (looking at all the events leading up to the big day) and is slated for Thursdays up against *Survivor* and *My Name is Earl*, so likely won't survive. *Help Me Help You* features group therapy for laughs with Ted Danson. It's a traditional sitcom with a popular TV star, so has possibilities. *Let's Rob...* is about losers who decide to rob Mick Jagger's apartment. (Mick, the original bad boy, how could you – a sitcom!!) It's goofy and silly...and frankly, I liked it!

Notes From the Underbelly is about a self-centred couple having a baby – who cares? *Betty the Ugly*, produced by Salma Hayek, is a look at the ugly side of the fashion business and has potential. Meanwhile, *Men in Trees* stars Anne Heche as a relationship coach helping bachelors in Alaska. There wasn't enough shown to decide either way.

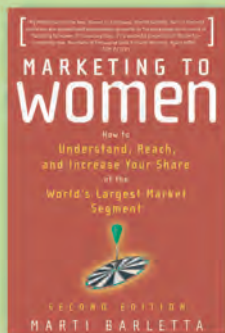
There were positive vibes for *The Nine*, a story of nine hostages interacting after a bank holdup. Calista Flockhart is back in the family drama *Brothers & Sisters*, which landed a plum spot following *Desperate Housewives* and feels like déjà vu. *Day Break* is about a detective who has to relive the same bad day over and over – I know the feeling – while *Six Degrees* is about six people interacting in NYC but who aren't very interesting.

Other offerings include game show *Master of Champions* where contestants perform in outrageous competitions, and reality show *One Ocean View*. Again, no clips were shown.



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Sylvia's Picks:

Fox: *Vanished* is an intense thriller that should be successful following *Prison Break* and leading into 24.

CBS: I like *Shark* simply because of James Woods, who is a terrific actor – and his rendition of the song "Mack the Knife" is worth the price of admission. With limited competition from *ER* and *The OC* it will fare well. CBS also carries another strong contender in *Smith*

that should find an audience in those not watching ABC's *Boston Legal*.

ABC: *Brothers & Sisters* is one of those addictive, continuous dramas. With a great lead-in from *Desperate Housewives* and Calista Flockhart starring, it should do well.

I'm a sucker for slapstick humour so I enjoyed both *Let's Rob...* and *Big Day*. However, both have strong competition so it's more likely that Fox's predictable *'Til Death* and CBS' *The Class* will be the more successful sitcoms in the 2006/07 season.

CBS

CBS, at number one, has the most stable schedule with only a few holes to plug. *The Class*, a sitcom about a group of singles who last saw each other in Grade 3, received polite applause.

Smith stars Ray Liotta as a 'burbs kind of guy who actually heads up a team of professional thieves. It looks promising but faces tough competition from *Law & Order* and *Boston Legal*.

Jericho is sci-fi about paranoia in a Kansas town, but this genre has a high failure rate. A highlight was James Woods in *Shark*, about a cutthroat lawyer with a change of heart. He's really good in his nasty mode.

In the game show realm, *Gold Rush* has an interesting premise and is being touted as TV's first interactive game. The viewing audience is provided with clues and a chance to win prizes. With *American Idol*'s consistently strong voter turnout, there's certainly potential with this format.

FOX

Fox claims to have the most engaged viewers, but you couldn't tell from their screening, which was a debacle. *American Idol* judge Simon Cowell said we were the "most bored audience he'd ever seen" and he was bang on.

This season, the net is offering more sitcoms. *Til Death*, about old and newly married couples, features *Everybody Loves Raymond*'s Brad Garrett. Sadly, it's predictable and Brad's no Raymond. *Happy Hour*, about young singles in Chicago, isn't very happy or funny. *The Wedding Album* is about a NYC photographer who shoots weddings and...that's it. *The Winner* is a loser about a mysophobic (one who is afraid of dirt or contamination)



Let's Rob... is goofy, silly – and likable

misfit who bonds with a similarly afflicted young boy – yuck!

More promising is *Vanished*, an action thriller about a missing senator's wife with religious and political undertones. *Standoff* is another intense thriller about a pair of crisis negotiators who are romantically involved. And finally, *Justice* goes behind the scenes at criminal trials. It's ho hum despite the obvious *CSI* spin.

Finally, what's Fox without reality? *Duets* from Simon Cowell pairs singers with celebs from outside the music industry who compete for charity while *On the Lot*, from Steven Spielberg and Mark Burnett, lets the audience vote for the best student film. Again, no clips, but the pedigree is good so expect decent offerings.

The verdict? There were no standout shows – this certainly won't be a gangbuster year – but there are a few that should pull solid ratings.

Sylvia Criger is a managing partner at Toronto-based Media Buying Services.

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ENGAGING TELEVISION

Consumers gain ultimate remote control as specialty nets' online panels direct show and ad development

◀ By Matthew Sylvain ▶

Homeowners are home-improvement obsessed. Yet, truth be told, a lot of people suck at it. Walk down any street and you'll see evidence of poor carpentry, roofing or painting.

Desperate homeowners are one reason why home and décor programming continues to remain strong. Alliance Atlantis zoomed in on this insight thanks to feedback from its new panel of 6,000 viewers. And while feedback will have a greater impact on its programming selections next year, this fall the net will still roll out more property shows on HGTV.

Across the country, broadcasters are mining the "communities of interest" that have sprung up around their specialty channels through viewer panels. They are using the panels, which are facilitated by websites and e-mail, to draw up detailed audience profiles and more deftly engage their viewers, as well as provide positioning opportunities to advertisers. CHUM recently used online panels during its *MuchMusic VJ Search* and Discovery used feedback to create new program *Star Racer*. Both are examples of an effort to create engaging programming and equally engaging advertiser opportunities.

At Alliance Atlantis, panel feedback has allowed it to ask questions directly of viewers, says Sarah Moore, the company's SVP of marketing and publicity. She rattles off several examples: "Is it because someone is thinking of buying a house? Is it because people are already involved with buying houses and they want practicality in terms of what they are watching? Or is it pure entertainment?"

The broadcaster has also been able to glean demographic info about its panel, viewers' other areas of interest, what their purchasing power is and whether a viewer owns her own home. "All of that is phenomenal information for our sales teams to present [to marketers] – a much more robust profile of who is watching our shows," she says.

The feedback not only helps the company better engage core viewers but also enlist new ones. Says Moore: "[It] gives us an opportunity to take advantage of that community aspect online and to seed information to [viewers]."

In addition, the panel enables Alliance Atlantis to extend its relationship with viewers, by offering opportunities to direct members to various websites, e-newsletters and other marketing



From left: Home shows score for Alliance. CHUM used online panels for *VJ Search*

vehicles, as well as by providing an avenue to test and create more engaging and targeted marketing campaigns. The broadcaster is also relying on the panel to track ad awareness and usage of new media, among other things. Along with the 6,000-member main panel, which represents the general viewing public, three others specifically involve viewers of HGTV, Food Network and Life Network respectively. All four were launched in February, and the broadcaster uses them every three or four weeks.

Meanwhile, over at CHUM, SVP of content Roma Khanna says her company's foray into online panels has helped it better customize its programming and advertising to the desires of the viewers who flock to its specialty channels. She says panel members contributed to the look and feel of last winter's *MuchMusic VJ Search*. For that talent-search program, the online panel provided feedback as the series was in progress, such as what celebrity they would like to see make a guest appearance,

and how they felt about different products that could be integrated into the show.

For MuchMusic programming more generally, a panel of approximately 2,200 viewers respond to a myriad of queries as part of its TouchMuch newsletter campaign. (On the Much website, a recruiting pitch craftily spurs a viewer's desire to participate by describing panel membership as "the ultimate power trip.")

The TouchMuch panel "represents a pretty balanced group that matches our audience makeup," says Khanna, adding that it is used to gauge consumer interest level on many points. "So it could be anything from programming initiatives to the likability of



celebrity guests or hosts or market initiatives but also programming content [and] promotional concepts." She adds: "That is something that we look forward to doing more and more."

Although the use of panels is still new to CHUM – they only became a part of their engagement toolkit earlier this year – the company plans to expand the panels beyond the realm of MuchMusic to better engage viewers of its other specialty properties, including Space, Bravo! and Star.

FALL TELEVISION PREVIEW



Viewer research helped craft *Canada's Worst Handyman*

"You will see us taking more advantage of the web in that way, and more shows like *VJ Search* that brings the advertising into this dialogue with the audience."

While CHUM benefits from the marketing information provided by the panel, the panel also likes gaining a closer relationship with the brand, observes Khanna. "With specialty channels, the real advantage as the [broadcast] world fragments is they are fragmenting into communities of interest, and that is what a specialty channel is," she says. CHUM, with the panels, is able to harness that fragmentation for the benefit of marketers, she adds.

Like CHUM, Discovery Channel Canada has tapped into a viewer panel with *Canada's Worst Handyman*, a seven-part reality series that featured five hapless do-it-yourselfers from across the country vying for the inglorious title.

The program, launched in March, is one of Discovery's most successful applications of research developed with panel feedback, and helped propel the specialty's prime-time 25- to 54-year-old audience this year up to approximately 82,000 from 77,000 last year, notes Sally Basmajian, its VP of sales and marketing.

Paul Lewis, the company president/GM, says the feedback from their 50-person viewer panel, coupled with Discovery's other audience research data, "doesn't just tell us who is watching the channel, but it also allows us to see who is not watching the channel but could be potentially turned on to specific programs."

The panel also allows them to figure out "the kinds of things [viewers] like to do in their leisure time so we have put together some really detailed profiles, and this has really driven the programming decisions that we have made." Basmajian adds they have queried their panel members on a variety of issues, ranging from their perceptions of Internet advertising to their peer-to-peer networking, such as how often they might forward "funny or amusing stories" to a friend.

Discovery's marketing and programming departments are using the segmentation research to work "closely together to create concepts that are not only audience builders, *continued on page 67 (bottom)*"



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CHUM
TELEVISION

MULTIPLATFORM STREET

Corus takes kids programming beyond TV

A humble, bamboo shoot-eating bear that roams a remote corner of China may seem like an unusual pioneer in the realm of multiplatform entertainment in Canada – a polar bear with a mean slapshot would seem more applicable – but that is exactly what the panda has become.

This summer, Corus Entertainment's YTV channel is rolling out its immersive programming strategy with the launch of *Pandalian*, an animated series that kids can watch on TV, online and through video-on-demand (VOD). An international co-production from Corus-owned Nelvana, which debuted online June 7 and hits TV and VOD this month, it will be counted among the first multiplatform program launches in Canada.

The move signals a clear commitment by the Toronto-based entertainment company to an integrated multiplatform strategy, which taps into the accelerating growth in portable technologies, including VOD devices, and the widespread availability of broadband Internet connections, says Paul Robertson, president of Corus Television. "Every new program launch on YTV coming up over the next little while will have a broadband premiere element," he says. (Plans are also in the works for other Corus brands, including W and CMT.)

Case in point, *strategy's* cover girl Ruby Gloom, will get the multiplatform treatment when she launches in October. The animated series, which features a young girl who befriends the scary creatures

that dwell in the closet, will have a strong online presence and Corus is also exploring streamed online content, VOD and mobile opportunities.

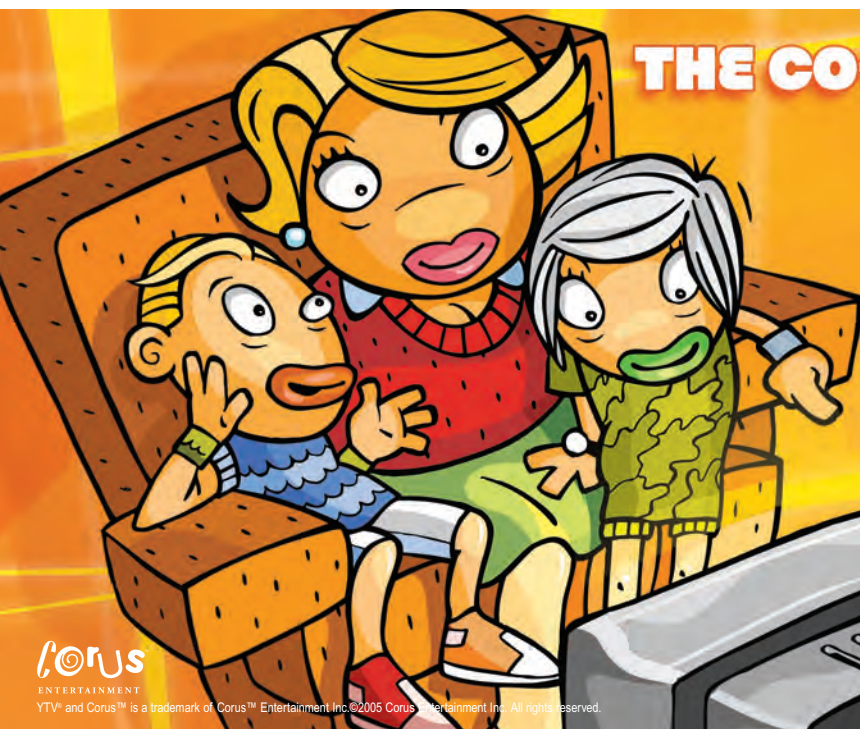
As a precursor, the company has announced immersive pushes for *Di-Gata Defenders*, a half-hour show about four young heroes targeting boys 6-12, with a site and game for the web and mobile. And *Erky Perky*, a half-hour animation series aimed at the 6-11 set has brand extension plans that include an offer for fans to script, direct and edit an ep on ytv.com.



Erky Perky and Pandalian (right) are two of Corus' big pushes

For the younger set, on Aug. 14, the company will launch *Treehousedirect.com* – an offshoot of the brand which provides programming for children under six – that will allow parents to purchase and download single episodes and bundles of full seasons of such shows as *Max & Ruby* and *Babar*. A natural move, Robertson says, as demand for online and VOD availability – even prior to on-air broadcast of the program – is strong; the Treehouse TV website receives over 800,000 video-on-demand views a month, which shows "parents with young preschoolers tend to be technologically very adept," he says.

The launch of the site will coincide with that of the new series *This is Emily Yeung*, which will have mobile, online and VOD launches before its Sept. 4 broadcast premiere. Also in the fall, Corus will provide content to Smart Place for Kids, a U.S.-based 24/7 digital broadcast, VOD service and website network, along with broadcasters NBC and Telemundo, ION Media Networks and Scholastic Media. It's being touted as "a



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Source: 2004 YTV Tween Report: Special Co-Viewing Edition

So if you want your message to break through, cozy up to a buy on YTV, the #1 Co-View network. Find out how Co-Viewing can drive your business; call Chris Arthur at (416) 530-5176.

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FALL TELEVISION PREVIEW



consistently branded destination accessible across multiple media platforms" available in English and Spanish.

"Multiplatform strategies are a natural extension to our integrated sponsored programs," says Frank Duyvelshoff, director, business development. And the opportunities

for marketers are ripe, he adds. "The Pandalian website will include client branding as well as leaderboard ads and we're currently looking into running a pre-roll ad on the website's video player as well as a 10-second spot on VOD and mobile television."

Moving forward, Corus' strategy is to continually test and explore the multiplatform realm while remaining "bullish" on its core competency as a provider of standard format television content, says Robertson. "We really want to take a leadership position in terms of testing out these new technologies and trying to determine the way in which people want to receive content in the future," he says, "Then [we will] be willing to invest heavily when we can see that the business model is viable." **MS**

«continued from page 65 but are also reasonably malleable in terms of product integration for advertisers," according to Basmajian.

"For example, *Star Racer*, which airs this fall, is a reality-based program that takes 16 of Canada's most talented, aspiring amateur drivers and pits them against each other for a spot on the professional racing circuit. We know from our research that our viewers are interested in the science behind the racing as well as the sport itself, and the program will be carefully constructed with this in mind. We also want the program to be advertiser-friendly, so [Discovery] sales is working with customers to create moments within the show that showcase the client's brand, while being seamless and integral to the story line – something that we also know will be acceptable to viewers."

Although Discovery was still in the process of lining up its sponsors for the program, including an automotive client, Basmajian says: "We are working closely with several clients...in order to find ways of embedding their products into the series in an organic and believable way." Ken MacDonald, the company's VP of programming, says some panelists identify so strongly with the channel's programming they feel they have "a sense of ownership" or investment in the brand. "We get a lot of viewer feedback, good and bad – mostly good," he says. "There is a connection there." ■

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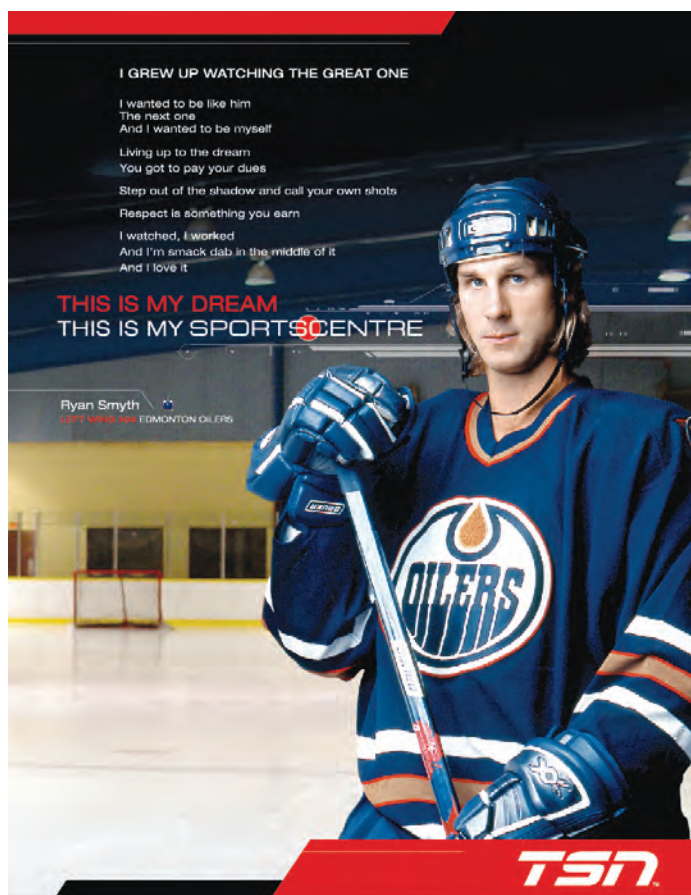
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NAVIGATING THE NICHE NETS

The specialty channel surge continues. Over the past year, viewership of the décor, sports and family nets of the TV universe has increased 14%. So which shows have the nets' execs abuzz for the upcoming season? We've whittled down the offerings of the top English and French channels, according to Nielsen Media Research, to focus on pedigree and promotion. Here's the highlight reel

◀ By Patti Summerfield ▶



**Source for average-minute-audience (AMA): Nielsen Media Research
Aug 29/05-May 28/06, 6a-6a**

TSN

(Bell Globemedia)

AMA:

111,000 (2+); 54,000 (25-54)

Target demo:

adults 25-54
The launch of SportsCentre in HD this September, the addition of *Monday Night Football*, two significant national/international hockey deals, and substantial audience growth for all major sports properties firmly puts TSN at the top of its game.

Programming with buzz:

Hockey: Most interesting, TSN and RDS signed a seven-year extension with Hockey Canada for exclusive broadcast and multimedia rights to 11 key Hockey Canada events. The deal, which runs through the 2014 season, is for both English and French rights and provides the opportunity to broadcast on radio and broadband as well as emerging technologies such as video on mobile devices, video-on-demand, podcasting and interactive TV.

YTV

(Corus Entertainment)

AMA: 72,000 (2+); 38,000 (2-11)

Target demo:

kids 6-11
Corus has been quick to offer consumers multiple options for consuming its programming, and its key shows boast an immersive strategy with online and mobile components. This fall, all five of YTV's key series will get deluxe promotion on-air and online. Each series, along with Fox series *Malcolm in the Middle*, will also have its own mini-site on YTV.com where advertising and sponsorship opportunities are available.

Buzz:

Erky Perky: Aimed at 8-12s, it's an animated series that will also appeal to parents. Two bugs are forced from a downtown hot dog stand to a suburban kitchen with little food. Fans will be offered the chance to script, direct and edit their own episode of the show online. Thirteen half-hour episodes have been scheduled.

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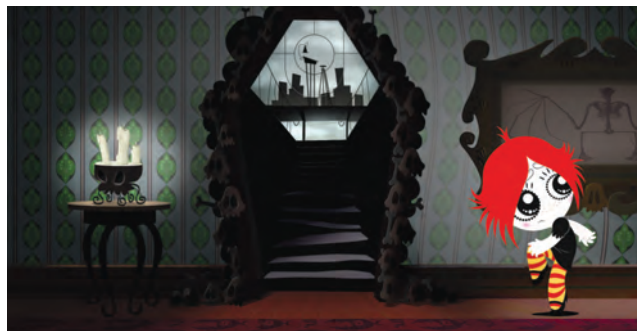


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FALL TELEVISION PREVIEW



RUBY GLOOM

The Ruby Gloom property launched as a licensed clothing and accessories line in U.S. trend shops such as Hot Topic, quickly garnering a strong online community and spawning an international consumer products franchise. Now, Ruby Gloom is also a series, touted as an ironic comedy with an emphasis on the importance of friendship. YTV will be creating a very strong online presence for the Nelvana-based half-hour series when the first of 26 episodes launches in the Halloween schedule in October. Aimed at 6-11s, Ruby Gloom is targeted primarily to girls, but boys will relate to Ruby's love interest, Skull Boy, as well as the two-headed musicians and Scaredy Bat.

Team Galaxy: This half-hour series will have a simultaneous mobile, Web and TV launch. *Team Galaxy* tells the story of three friends who train to become space marshals. It's aimed at 6-11s and was created with both boys and girls in mind. It's an international co-production out of Nelvana and has been sold to more than 60 territories. Twenty-six episodes have been ordered.

Weird Years: *Weird Years* is an animated series about an immigrant family dealing with life and transition in North America. There is great parent/child co-viewing appeal for this funny Canadian series co-produced by Lynn's Entertainment and YTV to appeal to nine- to 14-year-olds. Twenty-six half-hour episodes are slated for this season.

SPORTSNET

(Rogers)

AMA: 70,000 (2+); 36,000 (25-54)

Target demo: adults 25-54

In April, Sportsnet redesigned and relaunched its sportsnet.ca website with deeper home team content, videostreaming, more stats, blogs, and contests. The mobile wireless space continues to be an important part of Sportsnet programming. The net offers sponsorable platforms involving its text message chat ticket, SMS voting, SMS contesting, video alerts, and text message alerts.

Buzz:

Hockey That Matters continues to be an attractive property for media buyers because it can be purchased either regionally and/or nationally and features five NHL home teams: the Toronto Maple Leafs, Ottawa Senators, Edmonton Oilers, Calgary Flames and Vancouver Canucks. Other of its key properties include: FIFA World Cup Soccer, Saturday

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Family Channel's *Hannah Montana* is expected to be a tween's dream

Night Poker and the National Lacrosse League.

FAMILY CHANNEL

(Astral Media)

AMA: 68,000 (2+); 32,000 (2-11)

Target demo: the whole family
Family is a commercial-free network but advertisers have ample opportunity for sponsorship and other involvement on family.ca and with the net's grassroots events: Snow Days, Spring Break Out, and Summer Chill. The net is also branching out into licensing and, for example, La Senza Girl is launching a line of *Zoey 101* clothing and accessories in August.

Buzz:

Hannah Montana: The first of 20 half-hour episodes of this live-action comedy premieres Friday, Aug. 4. It stars Billy Ray Cyrus and his real-life daughter Miley as a girl leading a double life as a normal school girl by day and international pop star by night. The launch of the series earlier this year on the Disney Channel earned the net its biggest series

premiere ratings ever, beating the competition in the time period in two key demos, 6-11s and 9-14s. The series is expected to perform well, will be heavily promoted on-air, online with contests, and as part of Family's fourth annual Summer Chill national tour July 1 to Aug. 31.

TELETOON

(Astral Media, Corus Entertainment, Cookie Jar Entertainment)

AMA: 68,000 (2+); 34,000 (2-11)

Target demo: kids 2-11 (primary), teens 12-17 (secondary)

With action-packed shows like *The Batman* and *Class of the Titans*, classics from *Scooby-Doo*, and the latest breakout hit sitcom *6TEEN*, Teletoon continues to be a popular destination. Teletoon.com's bilingual consumer site sees an average of 1.5 million visitor sessions a month, with visitors spending approximately 18 minutes on the site.

Buzz:

Di-Gata Defenders: This is a boy-skewing action/adventure

series, which takes place in a rich fantasy environment and follows the quest of four young heroes. This 26-episode series is geared to kids eight to 12 and will be supported by an immersive website through a partnership between teletoon.com and prodco Nelvana. A licensing plan is in the works, with a potential merchandise launch in fall 2007. Cartoon Network Latin America, India, Australia have picked it up.

Kappa Mikey: *Variety* says this half-hour animé-inspired series from Animation Collective "shouldn't take long to be a cult hit." The 26-episode series has a storyline that will appeal to kids nine to 14. It follows unemployed Cleveland actor Mikey Simon who is recruited to join the cast of *LilyMu*, formerly Japan's hottest animé series. Based on the results of its February 2006 launch on Nicktoons, *Kappa*



Di-Gata Defenders is a key property for Teletoon

Mikey was given the go-ahead for a second season. The licensing program for the series is expected to focus initially on categories such as toys, apparel, games and trend products.

Loonatics Unleashed: Kids eight to 10 are the target for Warner Bros.' latest update on the classic animated toons. The futuristic redesign of the descendants of the original Looney Tunes characters was done by the Tremblay brothers of Montreal, who have also created and produced the Teletoon series *Mega Babies*. The 13-episode series boasts cameos by Florence Henderson (*The Brady Bunch*), and Vivica A. Fox to name a few.

DISCOVERY CHANNEL

(Bell Globemedia)

AMA: 67,000 (2+); 39,000 (25-54)

Target demo: adults 25-54

Fast cars and the Far East are just a couple of the highlights on the roster, which features 14 new series and specials and 12 returning programs. Advertisers wanting to extend their involvement with the new shows

and Discovery's affluent, educated, male-skewed audience can take their brand from on-air to online and on-mobile. At discoverychannel.ca the opps are individually tailored to each advertiser and can range from entry-based contests, banners in a program-themed mini-site, or full integration in an interactive environment.

Buzz:

Star Racer: Eight one-hour episodes follow Canadian drivers as they

push the limits and their cars for a shot at big-time auto racing. This program was created using the station's viewer panel and will be advertiser friendly. It premieres in October.

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CHUM
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Patent Bending: Over eight half-hours, two science-savvy and wildly curious hosts scour books of patents from the past 100 years and find the greatest, strangest and oddest ideas that never got off the page.

Doctor*ology: On the sked for winter/spring 2007, this comedic science series stars actor Leslie Nielsen (*Naked Gun*) with a first-hand look at medicine and medical technology from neurology to urology and everything in between.

Lived to Tell: With spectacular CGI, authentic reconstructions and a distinctive filmic style, seven one-hour episodes bring to life the dramatic stories of those involved in some of the greatest catastrophes of our time.

SHOWCASE

(Alliance Atlantis)

AMA: 55,000 (2+); 31,000 (25-54)

Target demo: adults 25-49

Showcase pushes the boundaries with a lineup of provocative series and uncut movies. The experience continues online at showcase.ca with on-air-related video downloads, features and profiles, microsites, interactive games and contests. Cross-platform ad opps are available



and can include involvement with the net's bi-monthly newsletter.

Buzz:

Rent-a-Goalie: This clever half-hour comedy series will be promoted nationally, including a party and contest to celebrate the launch. It will also have its own microsite with special



Left to Right: Showcase's *Rent-a-Goalie*, Space's *Battlestar Galactica*, History's *Ancestors in the Attic*

bonus features. The plot line of the show marries the industry of rental goalies to the world of a coffee shop in Toronto's Little Italy. With cameo appearances by hockey legends, the first of eight episodes begin in the fall.

Moose TV: This is Canada's first Native-produced comedy. The main character is George Keeshig (*Adam Beach*) who returns home to the small town of Moose after 10 years of city life and discovers an abandoned local TV station – and his calling. Eight half-hour episodes have been produced to run winter 2007 and will be well promoted by the net.

SPACE

(CHUM Television)

AMA: 54,000 (2+); 36,000 (25-54)

Target demo: adults 25-54

Covering a genre known for its fanatical followers, role-playing, and fan conventions, it's only logical that Space has an extremely dynamic

online community. Contests, newsletters, blogs, podcasts, news, interviews, and game reviews are just of few of the features of spacecast.com. Incidentally, a large online contest will tie into the return of its hit series, *Battlestar Galactica*, now in its third season.

Buzz:

Ice Planet: *Ice Planet* is taking the innovative step of combining a program-related interactive mobile game and a console game. The mobile game will be ready in October. The console game is set to be released in 2007 and viewers will have the opportunity to enter a contest to get their likeness into it. There will also be a microsite with exclusive interviews and behind-the-scenes footage.

The Dresden Files: Paul Blackthorne (24) will star in this Lions Gate Television production based on the best-selling novels by

Jim Butcher. Nicolas Cage's Saturn Films is also behind the project.

HISTORY

(Alliance Atlantis)

AMA: 46,000 (2+); 23,000 (25-54)

Target demo: adults 35-54, male skew

History Television continues to take viewers from the early days of civilization with documentaries and dramas to more recent days with a sked of popular series and movies. Online, historytelevision.ca offers behind-the-scenes features as well as newsletters, interactive games and contests related to on-air activities, and plenty of opps for connecting with its affluent and engaged audience.

Buzz:

Ancestors in the Attic: Hosted by *Things That Move*'s Jeff Douglas,



this irreverent, fast-paced 13-eps, series takes Canadians on a road trip across the country and through the past on a worldwide search for people's most interesting ancestors.

W NETWORK

(Corus)

AMA: 43,000 (2+); 18,000 (W 25-54)

Target demo: women 25-54

Thanks to its online panel of 2,000 Canadian women aged 18 to 54, this net knows women and gives them the blockbuster movies, dramas, lifestyle and reality shows they're looking for.

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Rogers Sportsnet is a great way to reach sports fans. But we're more than a TV channel. We've got a variety of platforms to connect with today's man-on-the-move. Like the all-new, sportsnet.ca, wireless video and text message alerts, interactive sms chat tickers, Sportsnet magazine and more. And since it's sports, guys want to be involved – NOW. Altogether, it's the modern way to get a man.



7:00 AM
MODERN MAN VIEWS
SPORTSNETNEWS



10:56 AM
MODERN MAN RECEIVES
SPORTSNET TEXT
MESSAGE ALERT



12:40 PM
MODERN MAN JOINS
ONLINE CHAT SESSION
ON SPORTSNET.CA



8:19 PM
MODERN MAN CHECKS AND
UPDATES FANTASY TEAM
ON SPORTSNET.CA



STARS SHINE ON

Oscar winning directors and producers, marquee casts and returning hits set the stage for Fall 2006 on **GLOBAL** and **CH**. Building on this year's momentum we have more shows in the top 20, Canada's #1 national newscast with **GLOBAL NATIONAL**, the hottest entertainment magazine **ENTERTAINMENT TONIGHT CANADA** and the latest sensation **DEAL OR NO DEAL**, **CH** and **GLOBAL** have shows that will have everybody talking!

DRAMA

The best of the new dramas, the most talked about returning hits. From edge of your seat excitement to characters you love and love to hate - **GLOBAL** and **CH** make the night dramatic. Returning favorites such as **HOUSE**, showing this year's biggest sophomore growth had 2.7 million Canadians tuning into the finale and **PRISON BREAK**, the #1 new drama of the 05/06 season.

New entries like the James Woods lead **SHARK** and the newest heart pounding serial **KIDNAPPED** with Dana Delaney and Timothy Hutton. Calista Flockheart returns to television in the heartwarming drama **BROTHERS AND SISTERS** while Oscar Winning Canadian Paul Haggis brings us **The Black Donnelly's**, next year's sure to be most talked about new series.

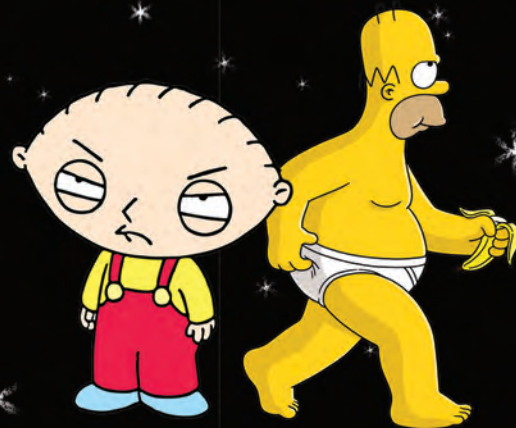


GLOBAL AND CH

COMEDY

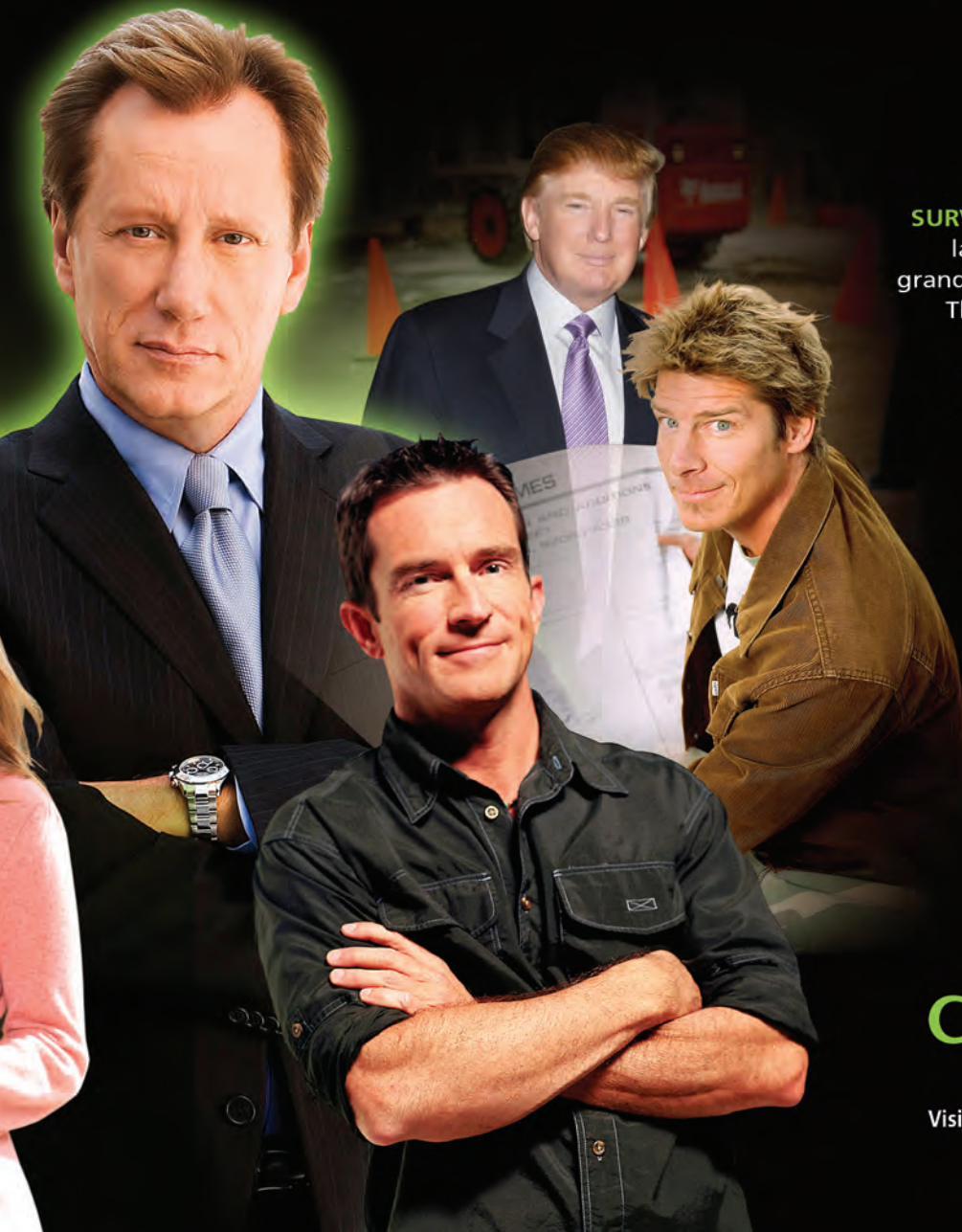
Comedy reigns on Global Sunday night thanks to our male-skewed animation block. After 18 seasons, **The Simpsons** is going strong and **Family Guy** keeps the men on the couch with their eyeballs glued to the TV.

Continuing our long-standing role as kings of comedy we bring you veteran sitcom performers. **Til Death** marks the return of Brad Garrett and the innovative serialized comedy **Big Day** brings back the sensational Wendy Malick.



REALITY

SURVIVOR consistently wins its time period landing in the top 10 with both seasons grand finales seen by over 3 million viewers. The Donald heads west in a new edition of **THE APPRENTICE** this winter and **EXTREME MAKEOVER: HOME EDITION** continues to reward deserving families while tugging on our heartstrings.



With stars like these and shows this good **GLOBAL** and **CH** are powerful partners to help you achieve the results you and your clients are counting on!

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Visit www.canwestmediaworks.com to learn more

The connection continues online to wnetwork.com with on-air related and standalone features, contests and quizzes, and message boards. Ad sponsorship opps can be tailored for on-air, online, or cross platform campaigns.

Buzz:

The Smart Woman Survival

Guide: This innovative new half-hour series combines the best elements of the lifestyle and sitcom genres into something soon to be known as the "info-com." This show-within-a-show is a cross between *The Larry Sanders Show* and *Martha Stewart Living*.

It goes behind-the-scenes of a fictional lifestyle show called *Smart Woman*, and like *Sex and the City*, follows a group of women who bond over their work, life and love struggles. The 13 eps offer real-world tips on everything from finance to fashion. It was incubated in-house with consumer insights gleaned from Corus' in-house research. The show has components for mobile, online and on-demand. It is produced by Magee TV in association with W Network and created by Allan Magee (*Designer Guys*). The net says the humour and strong information will appeal to men as well.

HGTV

(Alliance Atlantis)

AMA: 39,000 (2+); 22,000 (25-54)

Target demo: women 25-54

The home and garden genre is known for its loyal and engaged followers so HGTV is definitely a perennial favourite.

The destination for viewers wanting more is hgtv.ca, where they find DIY project plans, detailed advice, quizzes, contests, and timesaving e-tools in addition to a popular biweekly newsletter.

Buzz:

The Big Flip: The Big Flip

gives viewers an inside look as



Suzanne Dimma of HGTV's *The Style Department*

renovators Randy McKay and John Stassen take on the ultimate challenge of fixing and flipping as many houses as they can in just 12 months. Premieres in October.

Design Interns: *Design Interns* gives viewers an all-access pass into the exclusive, intimidating world of Toronto interior design firm Cecconi Simone. It will also premier in October.

The Style Department: Suzanne Dimma, magazine stylist for *Canadian House & Home* and *Wish* magazines, brings a glossy design magazine to life.

Makeover Wish: This feel-good series is a makeover dream come true for deserving rural Canadians. Each episode reveals the heart-felt story of the recipients, as they are whisked away to a hotel so the renovation can begin. On the sked for an October launch.

FRENCH

Source for AMA: BBM PPM
Aug 29/05-May 28/06, 2a-2a
Quebec only

LE RÉSEAU DES SPORTS (RDS)

(Bell Globemedia)

AMA: 59,000 (2+); 24,000 (25-54)

Target demo: men 18+ (primary), adults 18-34 (secondary)

RDS airs exclusive coverage of major sporting events including the NHL and CFL. The RDS.ca website clocks in with over one million visitors monthly.

Buzz:

Tribal: Designed to appeal to younger viewers, this new journal will air every Friday night beginning Sept. 12. It's devoted to extreme sports in Quebec and elsewhere with lifestyle news, extreme sports culture, the latest sportswear, athlete profiles and events. The show will be extended to RDS's popular news program Sports 30 and its Info-Sports channel with a weekly *Tribal* Top 3 – a feature showcasing the top three maneuvers that week in the extreme sports world. *Tribal* will also have its own minisite on rds.ca.

Hockey: Starting in October, RDS will provide exclusive coverage of all Montreal Canadiens games as well as the Stanley Cup playoffs leading up to the finals. Also noteworthy is *Méchants Mardis*, a younger, more aggressive program built around the Montreal Canadiens Tuesday night games with a pre-game show and special promos. This concept drew more audience than the Saturday night games in its first season last year.

TELETOON (FRENCH-LANGUAGE)

(Astral Media, Corus Entertainment, Cookie Jar Entertainment)

AMA: 36,000 (2+); 12,000 (2-11)

Target demo: teens 12-17 and adults 18-34 (primary), kids 2-11 (secondary)

The Teletoon French-language

sked skews a little older than its English counterpart. Teletoon.com's bilingual website is for the younger crowd while viewers aged 14+ can access thedetour.ca, a site built around the shows in The Detour time block between 9 p.m. and midnight.

CANAL D

AMA: 30,000 (2+); 14,000 (25-54)
(Program information not available)

RDI

AMA: 30,000 (2+); 9,000 (25-54)
(Program information not available)

CANAL VIE

AMA: 28,000 (2+); 15,000 (25-54)
(Program information not available)

SÉRIES+

(Astral)

AMA: 26,000 (2+); 11,000 (25-54)

Target demo: women 25-54

(primary), men 25-54 (secondary) Popular returning shows include *Les experts* (CSI), *CSI: Miami* and *Judging Amy*.

Buzz:

Edel & Starck: This German-produced comedy has a similar feel to *Ally McBeal*. It is well reviewed by the German media and has been awarded by the country's TV industry.

Paradise Falls: It was a hit on Showcase and is expected to follow suit on Séries+.

Buzz:

Di-Gata, Les Défenseurs: (See YTV, Di-Gata Defenders on page 70)

Johnny Test: This action-comedy extravaganza from Warner Bros. follows a fearless 11-year-old boy who plays test subject for his genius twin sisters' experiments. The series has already been commissioned for a second season and is exec produced by Toper Taylor for Cookie Jar Entertainment. Thirteen half-hours are skedded. ■

THE SHOWS

CTV

By Pia Musngi

Justice

CTV/Fox

Wednesdays, 9-10 p.m.

the story: A behind-the-scenes look at a legal dream team's strategy to win the most high-profile criminal cases, using shadow juries, trained expert witnesses and accident recreations.

the cast: Victor Garber (*Alias*).

the backing: Warner Bros. Television and Jerry Bruckheimer Television, executive producers Jerry Bruckheimer, Jonathan Littman and Jonathan Shapiro.

the verdict: The opening scene is straight out of the O.J. Simpson trial and the fast pace and high production values may whet the appetite of crime-lovin' *CSI* watchers. Should prove a good lead-in for *CSI: NY*.



Smith: *True Lies* without the laughs

Smith

CTV/CBS

Mondays, 9-10 p.m.

the story: A man leads a double life as an expert thief and a family man in this multi-layered crime drama.

the cast: Emmy Award winner Ray Liotta (*Goodfellas*), Virginia Madsen (*Sideways*), and Simon Baker (*The Guardian*).

the backing: Warner Bros. Television; executive producer is the Emmy Award-winning John Wells (*ER*, *The West Wing*).

the verdict: *Smith* is like the Schwarzenegger flick, *True Lies* – without the laughs. The show's most interesting aspect isn't the



Studio 60 on the Sunset Strip

CTV/NBC, Sundays, 10-11 p.m.

the story: The ensemble drama shows the stress and the laughs behind the scenes on a late-night comedy show.

the cast: Amanda Peet (*Syriana*), Matthew Perry (*Friends*), and Bradley Whitford (*The West Wing*).

the backing: Warner Bros. Television; Emmy Award winners from *The West Wing*, Aaron Sorkin (executive producer/writer) and Thomas Schlamme (executive producer/director).

the verdict: CTV is coming out with guns blazing on this one, boasting at their launch event that all the Canuck nets wanted this property, but CTV got it. It's up against yet another ensemble drama though, the Calista Flockhart-helmed *Brothers & Sisters* on Global. Looks like 10 p.m. on Sundays will be a battle of the stick figures: will it be Calista Flockhart or Amanda Peet? **PM**

Pia Musngi, Media in Canada writer

It's the glimpse behind the scenes in Hollywood that makes this show work, but there's more than that: the snappy writing, likeable characters and a fake show, hence the name, which pokes fun at the system itself. But then again, I'm a fan of the 1976 film, *Network* – which definitely inspired this drama.

The pilot opens with a network exec ordering the show's executive producer, (played brilliantly by Judd Hirsch) to cut a scene that would likely offend Christians. And all hell breaks loose – *Network*-style – with Hirsch on live TV denigrating the collapse of free speech and freedom of artists. All this on the first day of work for Amanda Peet's character, the new net president. Enter the celebrated writing team (played by Bradley Whitford and Matthew Perry) to save the day.

Perry is actually good in this role – allowing us to forget he was ever the goofy Chandler Bing from *Friends*. The only criticism? Peet doesn't yet come off as the net prez she's playing. Then again, it's only her first day on the job. The premise has lots of cameo legs – like the pilot's *Studio 60* guest host, Felicity Huffman (*Desperate Housewives*), who's forced by wardrobe to choose between the “slutty” dress and the “really slutty” dress.

STRATEGY PICKS

formulaic heist and chase scenes, but rather the interplay between Liotta and Madsen as thief and long-suffering wife. *Smith* is up against the new FOX show, *Vanished* (airing on Global), but CTV is hoping star power will be pulling this one for the night.

The Nine

CTV/ABC

Saturdays, 10-11 p.m.

the story: Nine people are inexorably linked after surviving a 52-hour hostage standoff during a bank heist gone bad.



Alec Baldwin is terrifically saucy in *30 Rock*

the cast: Tim Daly (*Wings*), Chi McBride (*Boston Public*) and Scott Wolf (*Party of Five*).

the backing: Warner Bros. Television, Sunset Road Productions, executive producer/writer Hank Steinberg (*Without a Trace*).

the verdict: ABC gave the show a decent slot on Wednesdays, post-*Lost*, but the Canuck strategy buries the show on Saturday nights. Then again, its only competition in that slot is the Canuck sci-fi series *ReGenesis* on Global. May win the night by default. If anything, it's good to see Scott Wolf working again.

30 Rock

CTV/NBC

Saturdays, 9:30 -10 p.m.

the story: Another behind-the-scenes of a live TV show entry, this one's about a comedy writer forced to deal with the egos of a new-to-TV exec and an unbalanced movie star.

the cast: Emmy Award winner Tina Fey (*Saturday Night Live*), Alec Baldwin (*The Cooler*).

the backing: NBC Universal Television Studio and Broadway Video Television; Tina Fey is writer, executive producer and star; Lorne Michaels is also executive producer.

the verdict: The show plays out like an extended SNL skit – which ain't a bad thing, though it does drag a bit. Kudos to Alec

Baldwin as the over-inflated network suit with a thing for GE convection ovens. Schedule-wise, it's success will likely be tied to how well *Let's Rob...*, its lead-in, fares.

The Class

CTV/CBS

Mondays, 8:30-9 p.m.

the story: In this comedy, a group of

twentysomethings who shared the same third grade class meet up in an impromptu reunion, rekindling old crushes and picking up where they left off.

the cast: Jason Ritter (*Joan of Arcadia*).

the backing: Warner Bros. Television; James Burrows (*Friends*) directs, David Crane (*Friends*) and Jeffrey Klarik (*Mad About You*) exec produce.



Let's Rob...

CTV/ABC, Saturdays, 9-9:30 p.m.

the story: A down-on-his-luck janitor pulls together a bunch of his n'er-do-well pals to rob Mick Jagger's luxe apartment in a bid to finance his dream of opening a bar.

the cast: Donal Logue (*Grounded for Life*) and Lenny Venito (*NYPD Blue*).

the backing: Touchstone Television; Rob Burnett (*Ed*) is the writer, executive producer and director.

the verdict: Painful to watch though Mick Jagger showing off his pad is quite funny. Unfortunately, the loveable loser schtick just doesn't work here. And the Saturday night slot may be the death knell for this sitcom. **PM**

STRATEGY PICKS

Paula Costello, copy chief

The funniest part of this sitcom is The Mick himself, showing off his tony apartment to an entertainment show, giving a tour of his hat collection and his warm yogurt bath. I've never been the Snarl Boy's biggest fan, but maybe I was wrong. It's a lot of fun watching him laugh at himself. Buzz has been good, Mick should draw a demo of at least 34-54+ and the goofy antics of the would-be robbers might pull in youth, but this is only for the pilot. Mick is not going to be a series regular. So how long can this premise be drawn out? The show is by Jon Beckerman and Rob Burnett, producers of *Letterman*, but despite that pedigree, it doesn't seem the net's planning for *Let's Rob...* to be on the sked for the long haul. Too bad. Good pilot.

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the verdict: Don't let the pedigree fool you: *Friends* the sequel, this is not. The characters aren't all that likable and at times the acting feels forced. The formula may have worked the first time around, but why beat a dead horse? But with *Corner Gas* as lead-in, it may be a surprise hit for the net.

Traveler

CTV/ABC

midseason debut, 60 min.

the story: Two Yale Law grads must clear their names after a friend frames the pair for the bombing of a New York art museum.

the cast: Matthew Bomer (*Tru Calling*), Logan Marshall-Green (*The OC*) and Aaron Stanford (*X-Men 2*).

the backing: Warner Bros. Television and The Jinks/Cohen Company; executive producers are Dan Jinks and Bruce Cohen (both of *American Beauty*) and writer/creator is David DiGilio (*Eight Below*).

the verdict: The pilot sets the pace but hasn't yet set up the trio's relationship, making it hard to care about the leads.

Waterfront

CTV/CBS

midseason debut, 60 min.

the story: Hard-nosed Providence mayor Jimmy Centrella copes daily with an ambitious attorney general, his wife, his legal shark daughter and his teen in this political drama.

the cast: Joe Pantoliano (*The Sopranos*), William Baldwin (*The Squid and the Whale*), Larenz Tate (*Crash*) and Mary Stuart Masterson (*Law & Order: SVU*).

the backing: Warner Bros. Television; exec producers are Joe Pantoliano and Jack Orman (*ER*, *Jag*), who also serves as writer.

the verdict: There is some notable talent behind this one, but all will be determined by where this series resides on the grid.



Twenty Good Years has a great cast and a so-so timeslot

Twenty Good Years

CTV/NBC

Sundays, 5:30-6:00 p.m.

the story: A modern *Odd Couple*, this sitcom follows the lives of two fiftysomething men who realize they only have about 20 good years left, and vow to live life to its fullest.

the cast: John Lithgow (*3rd Rock from the Sun*) joins Jeffrey Tambor (*Arrested Development*).

the backing: Produced by Warner Bros., this sitcom has Tom Werner (*Roseanne*) as exec producer and writers Marsh McCall and Michael Lesson (*The Cosby Show*).

the verdict: This show certainly has good pedigree and stellar actors. The weekend timeslot is likely less a reflection of the show's potential, than a result of CTV's full schedule.

Happy Hour

CTV/Fox

Saturdays, 5:30-6:00 p.m.

the story: A man who has it all, loses it the very same morning he moves from his small town to Chicago. While rebuilding his life, he encounters a random cast of characters who test his small-town values along the way.

the cast: John Sloan (*The OH in Ohio*).

the backing: Warner Bros. Television, Werner-Gold-Miller.

the verdict: Good backing but no big-name cast members and a Saturday afternoon time slot. The buzz has not been stellar, so don't expect this one to stick.

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Global

By Annette Bourdeau

Brothers & Sisters

ABC/Global

Sundays, 10-11 p.m.

the story: An outspoken New York conservative radio personality contemplates moving to L.A. for a TV gig, where she would be closer to her family. The siblings are all dealing with the recent death of their father, secrets and running the family business.

the cast: Calista Flockhart (*Ally McBeal*), Ron Rifkin (*Alias*).

the backing: From Touchstone Television with exec producer/ director Ken Olin (*Alias*).

the verdict: Early reviews are mixed. ABC is banking on it to fill the considerable void left by shifting *Grey's Anatomy* to Thursdays, but the drama might be too soft to satisfy fans of *Grey's* fast pace and biting humour.

Friday Night Lights

NBC/Global

Tuesdays, 8-9 p.m.

the story: Based on the movie of the same name, this Texas-based high school football drama features a team and its new coach who face intense pressure from the football-crazed town.

the cast: Kyle Chandler (*Early Edition*).

the backing: From NBC Universal Television, with exec producer/writer/director Peter Berg (*Friday Night Lights* the film), exec producer Brian Grazer (*A Beautiful Mind*), and David Nevins (*Arrested Development*).

the verdict: It will certainly attract some of the many fans of the film version. But, the question remains: Do Canadians care as much about football? Still, with its strong backing, it could



Friday Night Lights moves from the big to the small screen, but will it score?

do well in attracting viewers away from its CTV competition: the anti-*Dancing with the Stars* crowd.

Heroes

NBC/ Global

TBA, 60 min.

the story: During a total eclipse, a professor in India discovers that there are seemingly ordinary people with super powers living among us. This drama follows how their lives change at this revelation.

the cast: Sendhil Ramamurthy (*The Guiding Light*), Ali Larter (*Final Destination*).

the backing: From NBC Universal Television with exec producer/writer Tim Kring (*Crossing Jordan*).

the verdict: It's getting a lot of positive buzz coming out of the upfronts, and creator Tim Kring has reportedly stepped off of his other show, *Crossing Jordan*, to concentrate on *Heroes*, which bodes well for the show's future. Timeslot will be key.

Kidnapped

NBC/Global

Wednesdays, 10-11 p.m.

the story: The plot follows investigators as they try to find the kidnapped son of a powerful New York couple. It's styled after 24 with the single-story season format.

the cast: Dana Delaney (*Pasadena*), Timothy Hutton (*Secret Window*).

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the backing: From Sony Pictures Television, the exec producer/director is Michael Dinner (*Chicago Hope*).

the verdict: It's getting positive buzz, with high hopes that it will attract 24 fans. But it's up against CTV's *CSI: New York*, and, really, if you're not already watching *CSI*, will a knock-off be of interest?

Six Degrees

ABC/ Global

Wednesdays, 9-10 p.m.

the story: A series of coincidences draws six strangers in Manhattan together.

the cast: Jay Hernandez (*Hostel*), Erika Christensen (*The Perfect Score*), Bridget Moynahan (*Sex and the City*).

the backing: From Touchstone Television, with exec producers J.J. Abrams & Bryan Burk (*Lost*, *Alias*), and director Rodrigo Garcia (*Six Feet Under*).

the verdict: Good cast, good writing, engaging storylines about attractive young(ish) urbanites. Could do well in pulling the *Grey's Anatomy* crowd, if it's able to survive its brutal timeslot going head-to-head with *Lost* on CTV.

Standoff

Fox/ Global

Mondays, 10-11 p.m.

the story: Two FBI crisis negotiators are one of the department's most effective teams when it comes to resolving volatile situations. Trouble is, they're sleeping together, which complicates their work relationship.

the cast: Ron Livingston (*Sex and the City*), Rosemarie DeWitt (*Rescue Me*).

the backing: From 20th Century Fox Television, with exec producer/writer Craig Silverstein (*The Dead Zone*) and exec producer/director Tim Story (*Fantastic Four*).

the verdict: It leads out of promising new show (*Vanished*), but goes head-to-head with *CSI: Miami* on CTV. Its future is uncertain.

Shark

CBS/Global

Thursdays, 10-11 p.m.

the story: A slimy defense lawyer has a crisis of conscience when a wife-beater he gets off the hook winds up killing the woman. The mayor sweeps in while the *Shark* is vulnerable, and convinces him to switch teams and play for the good guys, much to the chagrin of the principled district attorney.

the cast: James Woods (*Ghosts of Mississippi*), Jeri Ryan (*Star Trek: Voyager*, *Boston Public*).

the backing: Exec producer is Brian Grazer (*A Beautiful Mind*).

the verdict: CBS is demonstrating faith in *Shark* by slotting it in on cut-throat Thursday nights. Up here, it should easily sweep viewers away from the tired *ER* on CTV. The pilot is directed by Spike Lee, which has already helped it generate a lot of buzz. **AB**

STRATEGY PICKS

Annette Bourdeau, staff writer

Two words: James Woods. The man is hilarious, and this pilot proves he can definitely carry a TV show, especially under the direction of the great Spike Lee. The writing is tight, and Woods' delivery of the many incisive one-liners is impeccable. I was bracing myself for another cookie-cutter courtroom drama, and wound up laughing out loud throughout the show. Woods and co-star Jeri Ryan have great chemistry; their continuous sparring matches, as the slimy lawyer and the righteous DA respectively, are highly entertaining. And, a subplot about Woods trying to repair his relationship with his teenage daughter adds a little family drama for viewers looking for more than just witty banter.



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TO SOME THE NUMBER 13 IS A SIGN OF BAD FORTUNE.

AT ALLIANCE ATLANTIS WE SEE 13 SPECIALTY CHANNELS
FILLED WITH PREMIUM PROGRAMMING.

THE BEST SHOWS WITH THE BEST HOSTS
WATCHED BY THE BEST AUDIENCE.

HOW VERY FORTUNATE.





The Black Donnellys

NBC/Global, midseason debut, 60 min.

the story: Four young Irish brothers struggle in their gritty working class New York neighborhood.

the cast: Kirk Acevedo (*Law & Order: Trial by Jury*), Olivia Wilde (*The O.C.*), Tom Guiry (*Mystic River*).

the backing: Created by Oscar winners Paul Haggis and Bobby Moresco (both *Crash*).

the verdict: Great writing, decent cast, fresh TV idea. And, Paul Haggis is hot right now, so the show has already generated a lot of buzz. Global would be wise to give this one a juicy timeslot. **AB**

Stephen Stanley, creative director

When this show finally hits the airwaves in January, I expect it to make a lot of noise. Not unlike *The Sopranos*, Haggis' show pits gut-wrenching family loyalty against the struggle to survive in the New York underworld. The whole concept of the "gangster" gets reworked in this modern take on the mob, as the main characters, four young brothers, stake their neighbourhood's claim out of pure survival. This is not organized crime; it's a family that reluctantly stumbles into crime against all better judgment. Director Haggis' visuals are stunning and his choice of music even better. When the pilot reaches the final moments to the opening strains of Arcade Fire's *Rebellion (Lies)*, they have you. Truth be told, this is not *The Sopranos*, but with only a half season of that show left on HBO, *The Black Donnellys* will do more than fill the hole that Tony and the boys are going to leave in our television hearts.

STRATEGY PICKS

Vanished

Fox/Global

Mondays, 9-10 p.m.

the story: This is the season's other 24-inspired newbie, which follows investigators as they try to find the missing young wife of a senator.

the cast: Joanne Kelly (*Selling Innocence*), Gale Harold (*Queer as Folk*).

the backing: From 20th Century Fox Television, it's created by Josh Berman (*CSI*) and executive produced by Paul Redford (*The West Wing*).

the verdict: It was generating buzz even before the upfronts, and was one of just two shows Fox gave early pickup to. Plus, Global has it leading out of *Prison Break*, which definitely won't hurt.

Day Break

NBC/Global

midseason debut, 60 min.

the story: A detective re-lives the same day over and over again: a day he's framed for the murder of the state attorney.

the cast: Taye Diggs (*Kevin Hill*).

the backing: From Touchstone Television, exec producers Jeff Bell (*The X-Files*) and Matt Gross (*Don't Say a Word*).

the verdict: This premise worked on the big screen for movies like *Groundhog Day*, but could get old very fast as a TV series. Timeslot will make or break this one.

The Winner

Fox/Global

midseason debut, 30 min.

the story: A cheeky *Wonder Years* spoof, a now rich and successful 43-year-old looks back on the year 1994. The twist? He has a trusty sidekick in his 13-year-old neighbor, who happens to be the son of the first girl he ever kissed.

the cast: Rob Corddry (*The Daily Show*).

the backing: From 20th Century Fox Television, with exec producers/writers Seth MacFarlane (*The Family Guy*) and Ricky Blitt (*The Family Guy*).

the verdict: It's funny enough to appeal to Corddry's *Daily Show* fan base, and accessible enough to attract the less-subversive sitcom crowd, too. This one just might be a winner.

CH

Big Day

ABC/CH

Wednesdays, 8:30-9 p.m.

the story: Billed as "24 meets *Father of the*



Is Taye Diggs enough to make *Day Break* work?

Bride,” this comedy follows a couple’s wedding day in real time.

the cast: Wendie Malick (*Just Shoot Me*), Marla Sokoloff (*Desperate Housewives*).

the backing: From Sony Pictures Television with exec producers Josh Goldsmith (*13 Going on 30*), Cathy Yuspa (*13 Going on 30*).

the verdict: Early buzz isn’t great. And while Wendie Malick is entertaining as always, the rest of the cast is a tad lackluster, as is the writing.

Help Me Help You

ABC/CH

TBA, 30 min.

the story: An unstable, egomaniacal group therapy leader hides behind his image as a “respectable, best-selling author,” as he deals with his own family problems and mid-life crisis.

the cast: Ted Danson (*Cheers*).

the backing: Exec producers/ writers Jennifer

Konner (*Undeclared*), Alexandra Rushfield (*Undeclared*), director Brian Dannelly (*Weeds*).

the verdict: Danson is backed by a strong supporting cast, and early buzz is decent.

Psych

USA/CH

Wednesdays, 10-11 p.m.

the story: This dramedy follows a guy who becomes a police consultant by convincing the police that he’s psychic, when it’s really just his superior observational skills that help him solve crimes.

the cast: James Roday (*Miss Match*), Dulé Hill (*The West Wing*).

the backing: From NBC Universal Television Studios, with exec producers Steve Franks (*Big Daddy*), Kelly Kulchak (*Everybody Loves Raymond*).

the verdict: It’s up against *CSI: New York* on CTV, which will definitely be tough to beat.

Viewers looking for a crime-solving show will likely stick with the familiar.

Saved

TNT/CH

Thursdays, 10-11 p.m.

the story: This fast-paced drama follows four paramedics as they race around trying to save lives and struggle to find personal balance.

the cast: Tom Everett Scott (*That Thing You Do*), Elizabeth Reaser (*The Family Stone*).

the backing: Exec producers are David Manson (*Nothing Sacred*) and David Nevins (*Arrested Development*).

the verdict: Scott is great as the brooding paramedic, and could help the show attract a loyal fanbase of young women who have lost interest in *ER*, which occupies this timeslot on CTV. Early buzz is positive.

'Til Death

Fox/CH

Wednesdays, 8-8:30 p.m.

the story: Idealistic young newlyweds move in next door to a cynical middle-aged couple.

the cast: Brad Garrett (*Everybody Loves Raymond*), Joely Fisher (*Desperate Housewives*).

the backing: From Sony Pictures Television, exec producers Josh Goldsmith and Cathy Yuspa (both of *King of Queens*). Directed by Ted Wass (*Less Than Perfect*).

the verdict: The very similar comic sensibility will appeal to *Everybody Loves Raymond* fans looking to fill that void. Buzz is good.

10 Items or Less

Sony/CH

midseason debut, 30 min.

the story: “Lightly scripted” improv set in a grocery store that was recently taken over by the inexperienced son of the store owner when the owner dies. His clueless management style leads to clashes with his disgruntled employees.

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the cast: John Lehr (*I'm a Celebrity, Get Me Out of Here!*)

the backing: Exec producers Robert Hickey, Nancy Hower and John Lehr. From Sony Pictures Television.

the verdict: Good premise and the cast is dynamic. This series will likely appeal to fans of *The Office*.

My Boys

Sony/CH

midseason debut, 30 min.

the story: Attractive blonde female sportswriter looks for love, but finds that being a tomboy is a challenge in the search for Mr. Right.

the cast: Jordana Spiro (*JAG*), Michael Bunin (*Scrubs*).

the backing: From Sony Pictures Television, with exec producer Gavin Polone (*Curb Your Enthusiasm*).

the verdict: While the premise is a tough sell (attractive blonde who loves sports, beer and



The acting on *My Boys* could make it a hit

poker can't find a man), the writing and acting make it watchable. Could find a following if given a decent timeslot.

Runaway

The CW/CH

TBA, 60 min.

the story: Half thriller, half family drama, it features a family on the run from the law and bad guys alike trying to start over in small-town Iowa.

the cast: Donnie Walberg (*Band of Brothers*), Leslie Hope (*Commander-in-Chief*).

the backing: Exec producers Darren Star (*Sex and the City*), Ed Zuckerman (*Law & Order*).

the verdict: Early buzz is decent, and there are rumblings that *Runaway* could become the next *Everwood*.



Early buzz for *Supernatural*-esque *Jericho* is positive, giving CHUM hope

CHUM

By Annette Bourdeau

Entourage

HBO/Citytv/Bravo

Thursdays, 10-11 p.m.

the story: A look at the exploits of a young Hollywood star and his entourage.

the cast: Adrien Grenier (*Hart's War*), Jeremy Piven (*Old School*).

the backing: Exec producers actor Mark Wahlberg (*Boogie Nights*), Doug Ellin (*Life With Bonnie*).

the verdict: It already has a loyal following on HBO stateside and among Canucks with cable, not to mention solid DVD sales/rentals of season one. CHUM is certainly throwing its hat into the big Thursday night programming showdown with this one.

Jericho

CBS/Citytv/Space
Wednesdays, 8-9 p.m.

the story: A mysterious mushroom cloud causes chaos in a small town, cutting it off from the outside world.

the cast: Skeet Ulrich (*Scream*).

the backing: From CBS Paramount Network.

the verdict: Similar fare *Supernatural* has been a modest hit for CHUM. This could do

the same, benefiting from the big push CBS is putting behind it, and its decent timeslot. Early buzz is good, too.

Men in Trees

ABC/Citytv
Fridays, 9-10 p.m.

the story: A successful New York City relationship coach finds out while en route to a speaking engagement in Alaska that her

fiancé is cheating on her. Crushed, she decides to slow things down and stay in the north, amid the abundance of single, available men.

the cast: Anne Heche (*Nip/Tuck*).

the backing: Exec producers Jenny Bicks (*Sex and the City*), Kathy Conrad and James Mangold (*Walk the Line*). Warner Bros. is one of the backers.

the verdict: Early buzz isn't very good, nor is the Friday night timeslot. While the premise



Betty the Ugly

ABC/Citytv
Fridays, 8-9 p.m.

the story: A plain gal from Queens with no fashion sense tries to survive in the superficial, cut-throat fashion mag world in this witty dramedy. Based on the hit Colombian telenovela *Betty La Fea*.

the cast: America Ferrera (*Real Women Have Curves*), Vanessa L. Williams (*South Beach*).

the backing: From Touchtone Television; actress Salma Hayek (*Frida*) is an executive producer.

the verdict: In my opinion, it's one of the best new shows of the season – the writing, acting and premise are all very solid. It just might be strong enough to survive its unfortunate Friday timeslot. **AB**

Natalia Williams, Special Reports Editor

ABC has given the show an unenviable time slot, and the bigger Canadian nets passed on it, so whether this will sink or swim is debatable. Still, there's something about Betty.

America Ferrera is superbly cast as the very awkward girl with the very big dream of making it at a fashion magazine. She tries, she stumbles, she aches (and sometimes assuages the pain with apple pie), but she keeps going. She has, after all, a dream. (Also a joy to watch is Vanessa L. Williams who does bitchy oh so well.)

Betty the Ugly is a fantastic farce on the world of fashion. But it really works because we all have little Betty in us: a sense of the awkward and the out of place – so when Betty does well, when she succeeds despite the mean spiritedness that surrounds her, the little Betty in you rejoices. And the fact that you also get to laugh out loud in the process makes this one to watch while it lasts.

STRATEGY PICKS

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Already working on that retirement dream home • **INDEX 172**





Timeslot will be key for *3 Lbs*, starring Stanley Tucci

is cute, the execution unfortunately doesn't live up to the high expectations that come with the impressive backing.

3 Lbs
CBS/Citytv
TBA, 60 min.

the story: An emotionally cold brain surgeon hires a keen young doctor to act as his partner in the neurological wing at an old New York City hospital.

the cast: Stanley Tucci (*The Devil Wears Prada*).

the backing: Exec producers Barry Levinson (*The Bedford Diaries*), Paul Stupin (*Dawson's Creek*).

the verdict: The pilot isn't very strong, and buzz is minimal. Timeslot will be key.

Hidden Palms
CW/Citytv
TBA, 60 min.

the story: A teen boy tries to adjust to his new life in Palm Springs when his mother remarries and uproots the family following the suicide of the boy's father.

the cast: Michael Cassidy and Taylor Handley (both of *The O.C.*).

the backing: Exec producer/writer Kevin Williamson (*Dawson's Creek*).

the verdict: Solid show – good writing and acting, plus lots of juicy teen angst, and with Williamson's track record, could do well in attracting those who have grown tired of *The O.C.*

CBC

By Terry Poulton

Intelligence

Tuesdays, 9-10 p.m.

the story: Taut, both-sides-of-the-track crime drama has the chief of a fictional Canadian intelligence org cutting a deal with a gangster kingpin. He'll help her solve crimes if she protects him from prosecution.

the cast: Ian Tracey (*Da Vinci's Inquest*), Klea Scott (*Collateral*), Matt Frewer (*Desperation*).

the backing: Produced by Haddock Entertainment (*Da Vinci's City Hall*).

the verdict: While no preview DVDs were available, Die-hard 24 and spy-fi fans should enjoy seeing the good old cat-and-mouse formula played out on Canadian turf. And with the Chris Haddock touch, it could resonate with *Da Vinci* fans.



Hockey: A People's History should win some fans

Rumours

Mondays, 9-9:30 p.m.

the story: Echoing *Just Shoot Me*, this one is a comedic take on the inner workings at a glitzy woman's magazine.

the cast: Amy Price Francis (*Snakes and Ladders*), David Haydn-Jones (*The Last Kiss*), Jennifer Dale (*Revenge of the Land*).

the backing: Executive produced by former Citytv mogul Moses Znaimer and Jocelyn Deschenes.

the verdict: A curious anomaly for the Ceeb, but one they're certainly excited about given its executive producers and the success of a similar show in Quebec.



Is CBC's *Intelligence* smart enough to lure viewers?

Jozi-H

Fridays, 9-10pm

the story: This gritty drama is set in a hospital emergency room in Johannesburg, South Africa, where an international troupe of doctors, surgeons and nurses try to save lives, limbs and their own sanity.

the cast: Sarah Allen (*Wall of Secrets*), Vincent Walsh (*Saving Private Ryan*).

the backing: Co-produced by the South African Broadcasting Corporation and CBC.

the verdict: Emergency room formula that stretches way back to *Calling Dr. Kildare* could stand some rejuvenation. And the clever spin of playing out familiar situations in a polyglot hot spot just might do the trick.

Hockey: A People's History

5 x 120 min., TBA

the story: Filmed entirely in HD, this epic undertaking traces how Canada's national game helped shape the country.

the cast: Bob McKeown (*the fifth estate*) interviews everyone from old-time hockey greats to Don Cherry to current up-and-comers.

the backing: Produced by CBC and Société Radio-Canada.

the verdict: Similar in style to *Canada: A People's History*, which was a ratings hit for the net.

72 Hours: True Crime

Mondays, 9:30-10 p.m.

the story: Investigations of high-profile crimes via a blend of real-life interviews, documentary footage and dramatic re-enactments.

the backing: Coproduction of Kensington Communications, Creative Anarchy, Meech-Grant Productions, Canal D and CBC, executive producers/creators Robert Lang and Robert Sandler.

the verdict: Might be time in viewing schedules for yet another true-crime documentary series, but it seems a tad doubtful.

OUR VIEWERS

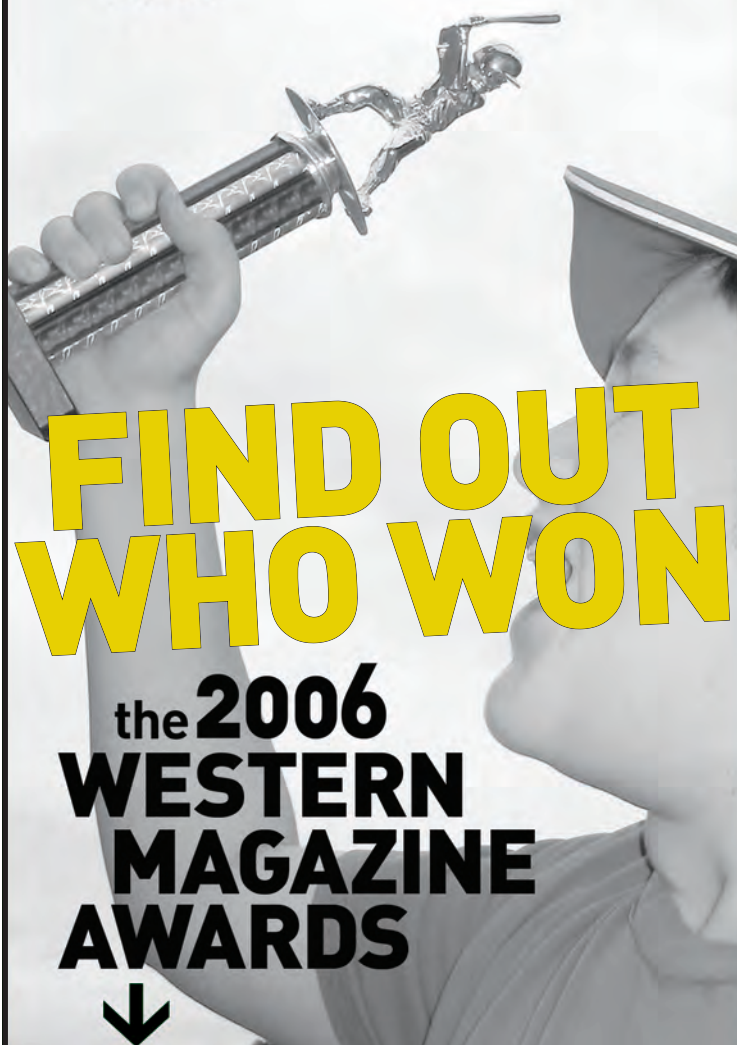
know the score

Can't get enough basketball • **INDEX 203**

Plays tennis but refuses to wear white shorts • **INDEX 280**

Watches international soccer on the dish • **INDEX 212**





FIND OUT WHO WON

the 2006 WESTERN MAGAZINE AWARDS



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FALL TELEVISION PREVIEW



CBC hopes the gab on *Rumours* is good

Everest '82

2 x 120 min., TBA

the story: A suspenseful recreation of the 1982 climb of Mount Everest by the first Canadians ever to do so.

the cast: Jason Priestley (*Beverly Hills 90210*), William Shatner (*Boston Legal*).

the backing: Directed by Graeme Campbell (*Instant Star*).

the verdict: Appropriately chilling look at why mountain climbers do what they do will likely have narrow appeal, but then there's the Shatner/Priestley factor, so could do well on star power alone.

October 1970

4 x 120 min., TBA

the story: It had all the elements of a foreign contemporary fictional thriller: terrorists, kidnappings, political murder, but the October Crisis actually happened right here in Canada. This nail-biter recreation will bring it all back to those who lived through it and open the eyes of those who didn't.

the cast: R.H. Thomson (*Road to Avonlea*), Denis Bernard (*Trudeau II: Maverick in the Making*), Patrick Labbé (*Trudeau II*).

the backing: Produced by Big Motion Pictures and Barna-Alper Productions, written by Peter Mitchell (*Cold Squad*) and Wayne Grigsby (*Trudeau, Trudeau II*), directed by Don McBrearty (*Terry*).

the verdict: "Just watch it," Pierre Trudeau might say, paraphrasing his famous battle cry when asked how far he'd go to quell the October Crisis. Good advice regarding this exceptional mini-series. ■



OUR VIEWERS... unmasked

**DRIVE LARGER VEHICLES, RENOVATE THEIR HOME,
LOVE SPORTS, AND WATCH APTN**



The 2005 PMB survey reveals that APTN viewers are more likely to own more than one full size van or SUV, to undertake home building and renovations and be sports fans, than the average Canadian. (They're also heavy consumers of sports beverages but that's probably because they need the energy for those renovation projects.)

All this interesting information means that APTN viewers are exactly the consumer group your advertisers want to reach.

Take another look at who's watching APTN!

For more revealing information about APTN viewers, call APTN Sales
at (416) 260-3860 or visit us on the Web at www.aptn.ca/sales





HOW LONG WILL IT BE BEFORE YOU GET FIRED? HOW LONG WILL IT BE BEFORE YOU ARE DISPENSABLE, EXPENDABLE, SUPERFLUOUS, A RELIC? A 'HAS-BEEN' VS. AN 'IS-BEING', A DINOSAUR VS. A DYNAMO? HOW LONG WILL IT BE BEFORE EVERYTHING AROUND YOU EVOLVES EXCEPT YOU AND WHAT YOU ONCE DID DOESN'T WORK ANYMORE? HOW LONG WILL IT BE BEFORE YOU ARE WORTH LESS RATHER THAN WORTH MORE AND YOU DON'T DO WHAT YOU DO ANYMORE? HOW LONG WILL IT BE BEFORE THINGS CHANGE SO MUCH THAT YOU DON'T EVEN KNOW WHAT YOU DON'T KNOW AND BEFORE YOU KNOW IT YOU ARE LEFT FAR, FAR BEHIND? **HOW LONG WILL IT BE BEFORE YOU GET FIRED?**

GETTING TO ENGAGEMENT USING THE NEW MEDIA.
STAY IN TUNE, STAY ON TOP, STAY IN TOUCH, STAY AHEAD.
2ND ANNUAL MEDIA IN CANADA FORUM, OCTOBER 3, 2006.
WWW.MEDIAINCANADA.COM/FORUM | REGISTER BY JULY 28 AND SAVE \$180*

the national fall tv schedule

MON.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	Air Farce	Doctor Who		Rumours	72 Hrs: True Crime	The National		The Hour	
Citytv	Friends	Access Hollywood	Great Movies						CityNews Tonight	Star! Daily
CTV	ETalk	Jeopardy	Corner Gas	The Class	Smith		CSI: Miami		CTV National News	CTV News
Global	Enter. Tonight. Cda.	Entertain. Tonight	Prison Break		Vanished		Standoff		Enter. Tonight Cda.	Global Sports

TUES.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	Antiques Roadshow	Rick Mercer Report	Hour Has 22 Min.	Intelligence		The National		The Hour	
Citytv	Friends	Access Hollywood	Battlestar Galactica		Stargate Atlantis		The Collector		CityNews Tonight	Star! Daily
CTV	ETalk	Jeopardy	Dancing with the Stars/Degrassi: TNG		Criminal Minds		Law & Order: SVU		CTV National News	CTV News
Global	Enter. Tonight. Cda.	Entertain. Tonight	Fri. Night Lights		House		Gilmore Girls		Enter. Tonight Cda.	Global Sports

WED.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	Ven's Dream/Mktpl	Dragon's Den/Underdogs		the fifth estate		The National		The Hour	
Citytv	Friends	Access Hollywood	America's Next Top Model		Great Movies				CityNews Tonight	Star! Daily
CTV	ETalk	Jeopardy	Dancing with the Stars		Justice/Lost		CSI:New York		CTV National News	CTV News
Global	Enter. Tonight. Cda.	Entertain. Tonight	Bones		Six Degrees		Kidnapped		Enter. Tonight Cda.	Global Sports

THURS.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	On the Road Again	Documentary		October, 1970 /Opening Night		The National		The Hour	
Citytv	Friends	Access Hollywood	Duets /Smallville		Supernatural		Entourage		CityNews Tonight	Star! Daily

CTV	The OC		Grey's Anatomy		CSI		ER		CTV National News	CTV News
Global	Enter. Tonight. Cda.	Entertain. Tonight	Survivor		Deal or No Deal		Shark		Enter. Tonight Cda.	Global Sports
FRI.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Coronation St.	Hour has 22 Min.	Air Farce	Mercer/Laughs Gag	Jozi-H		The National		Late Night	
Citytv	Friends	Access Hollywood	Duets/Ugly Betty		Men in Trees		Godiva's		CityNews Tonight	Star! Daily
CTV	E Talk	Jeopardy	Ghost Whisperer		Close to Home		Law & Order		CTV National News	CTV News
Global	Enter. Tonight. Cda.	Entertain. Tonight	Crossing Jordan		Las Vegas		Numb3rs		Enter. Tonight Cda.	Global Sports

SAT.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Hockey Night in Canada									
Citytv	Speakers Corner/B!	Star! TV	Stargate SG1		Great Movies				CityNews Tonight	Sex TV
CTV	W-Five		CrimeTime Saturday		Let's Rob...	30 Rock	The Nine		CTV National News	CTV News
Global	Global Currents		Andromeda		Blue Murder		ReGenesis		JR Digs	Saturday Night Live

SUN.	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	11:30
CBC	Just for Laughs		Hockey: A People's History				CBC News: Sunday Night		The Hour	
Citytv	AFV		Movie Television	StarTV	Great Movies				CityNews Tonight	Ed's Night Party
CTV	Cold Case		Amazing Race		Desperate Housewives		Studio 60 on the Sunset Strip		CTV National News	CTV News
Global	Fox Comedy Rotate	Fox Comedy Rotate	The Simpsons	American Dad	Family Guy	War at Home	Brothers & Sisters		Global Sports	NFL Report/PGA

notes

The National Schedule covers the national networks in the three top markets of Montreal, Toronto and Vancouver except for Citytv which refers to Citytv Toronto and Citytv Vancouver. All information is tentative and subject to change. Bold indicates new programs.



The end of mass marketing as we know it.

Marketers are finding themselves in a difficult spot. The reality is that media consumption habits are rapidly changing and traditional mediums aren't getting through the way they used to. You don't have to look further than former McDonald's CMO Larry Light who proclaimed "Mass Marketing equals Mass Mistake" or Procter & Gamble's Global Marketing Officer James Stengel stating "The mass marketing model is dead." So is the TV commercial extinct? Not at all, but it needs help. Let's face it; TV spots can no longer build a business on their own. Today, relationships build a business and to have a relationship you need to meet consumers on their terms, not yours. And increasingly, that means online. dthree is an Online Marketing Management company that helps clients leverage the online channel to build relationships between brands and consumers – ultimately leading to transactions offline or online. Visit us at www.dthree.com and learn how we can help you manage, measure and build your business in this new reality.



integrated interactive

WHO'S GOT IT GOING ON(LINE)?

Canada is one of the most wired countries in the world. Nearly 23 million Canadians access the Internet monthly, representing more than 70% of the population, according to comScore World Metrix data. Canadians spend an average of 38.5 hours per month per visitor online compared to a global average of 31.3 hours. The message for marketers? Customers truly are just a click away.

Recent IAB CMOST studies show that Canadian distributors are world leaders in adopting multi-platform strategies to immerse consumers in a brand experience. Canada's online revenues in 2005 topped \$500 million, a 43% growth rate over 2004. And research continues to demonstrate the effectiveness of online communications to reliably reach and dialogue with consumers.

Interactive leaders continue to exploit new online channels while integrating offline to surround customers with relevant messages. More than simple banner ads, the online experience now includes e-mail, search engine marketing, viral campaigns, videos, portals, MySpace and eBay communications. Companies such as **Yield**, **dthree** and **MacLaren McCann Direct & Interactive** are leading the way online and beyond.

SYSTEM REQUIREMENTS

Online is no longer an option - it's a necessity. With 11% of U.S. homes now using commercial eradicating PVR technology, TV is becoming less relevant. Ad-free satellite radio means fewer marketing messages on the airwaves. And readership numbers are down across print newspapers and magazines. But millions of Internet users in Canada go online, day in and day out.

"What we're witnessing now is a massive shift from mass media to CRM/online marketing models," explains Paven Bratch, Chairman of dthree inc., a Toronto-based online marketing management company. Bratch cites such

television-advertising pioneers as Procter & Gamble, which no longer follows a TV-centric marketing model. Billions of advertising dollars continue to shift from traditional offline media to online channels. But navigating myriad online options can be a challenge.

Online marketing affords the opportunity to build a direct relationship tailored to the individual in a very cost-effective manner. dthree helps build a relationship between the brand and the consumer leading measurably to a transaction. The company combines strategy, technology and creativity to help spend your advertising dollars communicating to the right consumer in the right way.



sight



Without insight, your investment in digital marketing is sketchy. Yield uses a proprietary process called GENESIS™ to glean the insights that will give your brand real relevance and stickiness to online consumers. That's why large transactional organizations like CanWest Mediaworks, 407 ETR and epost trust Yield to plan and implement their online channel strategies.

For a presentation on how Yield delivers insight to online brands contact
Ted Nation **416-588-4958 ext 245**, or email **tedn@yield-ica.com**



SEARCHING FOR SOLUTIONS

Bratch points out that "Marketers today are in a tough spot when it comes to deciding how much to spend on what online activity to generate a relationship with which consumer..." From portals and banner ads to e-mail, viral and search engine marketing, Internet options come in all shapes and sizes. To solve this online labyrinth, dthree uses their powerful IntelliMaxx technology platform. This online marketing management solution manages and measures all aspects of dialogue with the consumer from a central structure.

The IntelliMaxx platform enables marketers to navigate the cluttered online environment, seamlessly tracking all of their online efforts in real time. From a one-channel campaign to mega multi-media mixes, IntelliMaxx reveals the entire brand-consumer relationship picture.

Although dthree doesn't offer traditional offline media services, their platform does bridge online and offline interactions. "Marketers need to manage all of their efforts from a single platform because they are often dealing with the same consumer across many brands," explains Bratch. Direct mail and TV, call centre activity, coupon and contest management and custom publications can be directly tied to online initiatives through IntelliMaxx.

An increasingly effective online tool is search engine marketing. And dthree provides the ability to change the online experience in real time based on search words entered by the user. The team managed the Canadian launch of a leading VoIP vendor, for example, by combining search engine technology and more typical online media such as banner ads against cost per acquisition objectives. dthree leveraged learning through the IntelliMaxx platform to make real time changes to both media placement and creative.

dthree provides the IntelliMaxx platform to their clients to help manage and measure their portfolio of online activities. In many cases, dthree goes on to provide some of the services being measured including creation of the actual online experience, viral marketing, email campaigns and a long list of other interactive services.

UNDERSTAND THE BRAND

Connect with more people using less money. Is this simply an advertiser's utopia? Hardly. Used strategically, online media creates dialogue between a

consumer and a brand. The key to starting that dialogue is to understand the very essence of the brand – your brand's DNA.

"Quite often, agencies guess about the message they are communicating," says Ted Nation, president of Yield. "In online and offline marketing, it's essential to build a very distinct brand profile that defines the culture, character and



Xbox 360 "Grid" - Partially Revealed

GET IN THE GAME WITH MMDI

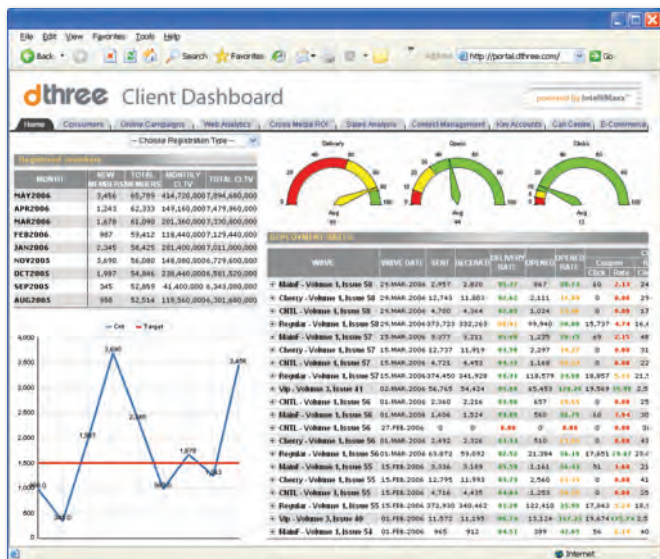
CHALLENGE: Microsoft wanted to grow the opt-in e-mail newsletter subscriber database for its innovative Xbox 360 videogame console.

STRATEGY: MacLaren McCann Direct & Interactive (MMDi) built a new website, www.36000gamers.ca, with the goal of attracting 36,000 new and well-motivated gamers to the Xbox fold. When users enter the site, they see a giant green tiled screen. But under that cover lies an artist's mural representing the Xbox 360 experience. When users register (and opt-in), they get to "unlock" one of the tiles to reveal a piece of the picture, with the entire mural becoming visible only when 36,000 gamers sign up. Registrants complete mini-profiles that other gamers can see as they scroll across the mural tiles. Gamers are also entered into a contest to win one of 360 prizes when they register online.

SUCCESS: MMDi projected that the "Get on the Grid" campaign would be complete within a few days of launch. To support the initiative, they used a viral strategy by enlisting "ambassadors" (videogame enthusiasts) to spread the word throughout the gaming community via their forums and blogs. The team also used eBay as another means of driving traffic, with replica tiles of the mural available for purchase whenever eBay users searched for "Xbox 360." The Microsoft-certified tile "prototypes" could be bought, but the message also drove eBay users to www.36000gamers.ca for more contest details.

SUMMARY: MMDi built a community around its client's brand. Online marketing offers unparalleled social networking capabilities. At press time, results of the recently launched project were not yet available.

To get your message out online, consult MMDi at www.maclaren.com or call Goodwin Gibson at 416.594.6001.



The IntelliMaxx™ Client Dashboard: A Marketing Manager's Customized View.

Don't call me. I'll call you.

I say: Search and ye shall find.

You can come to me. But more likely,
I'll come to you.

I'm unpredictable. I know what I want.

I buy a lot of stuff.

I am not my mom & dad.

I'm already overwhelmed – don't push me.

My phone means more to me than my TV.
So does my PC. So does my best friend.

I'm a hunter and gatherer.

I have very little time for you.

I have all the time in the world.

And I buy a lot of stuff.

I'm not listening (*la la la la*).

I'm smarter than you think.

I don't expect a lot. I demand a hell of a lot.

I love to be amused. Surprised. Respected.

Did I mention I buy a lot of stuff?

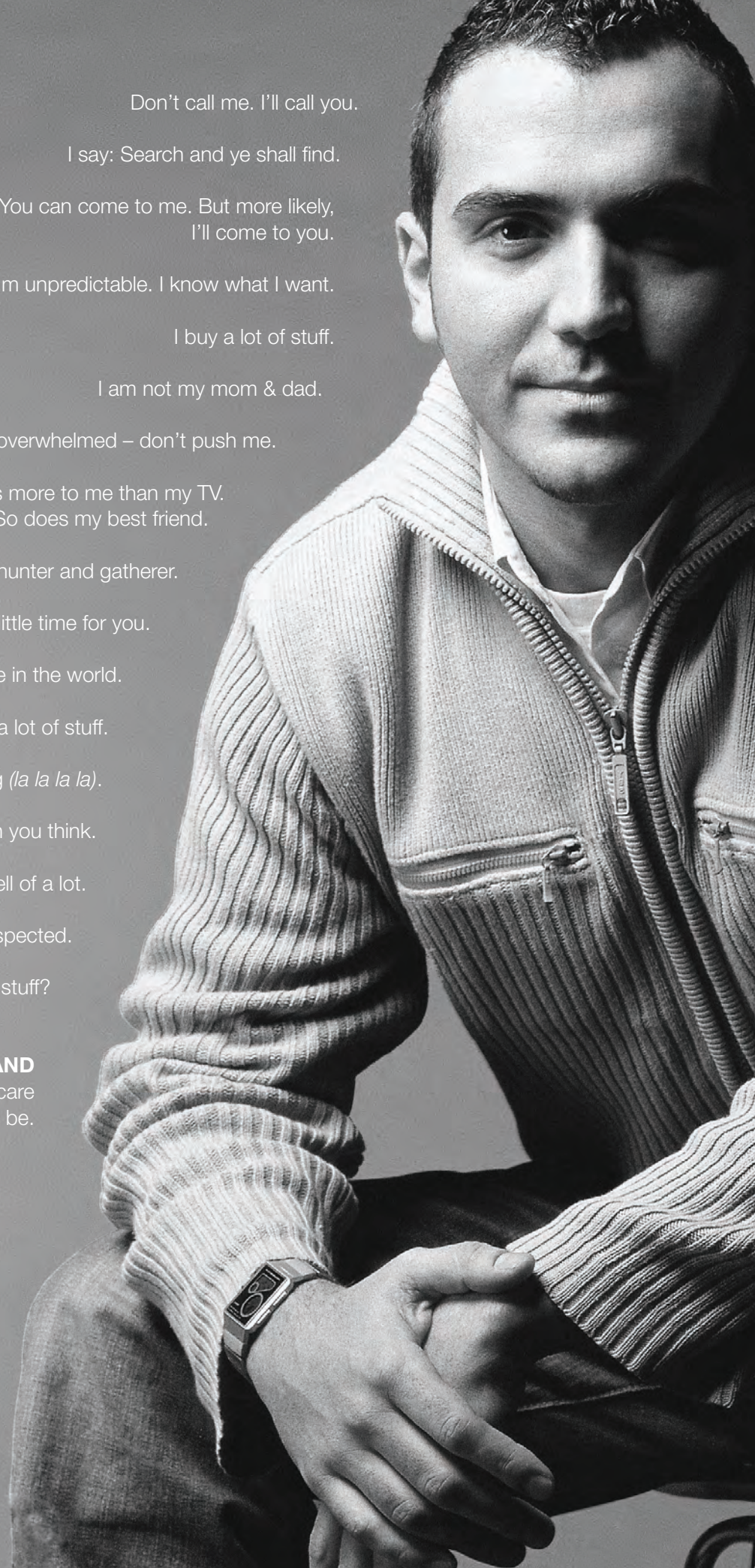
MEET JOE ON-DEMAND

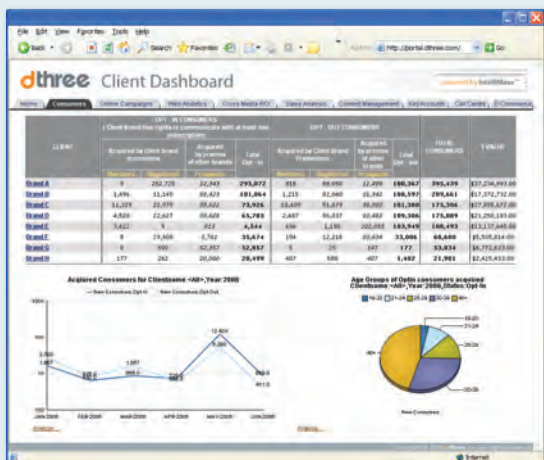
The opt-in consumer who doesn't care
about the way things used to be.

MacLAREN | direct
McCANN | &interactive

Forget what you know about the
average consumer. Times have
changed, and so have they. Have you?

Contact Goodwin Gibson 416.594.6001
goodwin.gibson@maclaren.com





IntelliMaxx™: A Detailed Overview Of All Consumer Interaction By Brand.

INTELLIMAXX™: MEASURE AND MANAGE YOUR DIGITAL RELATIONSHIP WITH ONE PLATFORM

CHALLENGE: A leading global consumer packaged goods marketer that traditionally relied largely on mass media and marketing promotions had gathered millions of consumer records without any segmentation information or portfolio management strategy. This resulted in 2 barriers to business growth: 1) the sales group was unable to accurately target and drive consumers to special events at retail locations; 2) the client operated numerous websites with no centralized membership or loyalty management system and no ability to tailor content by region.

ACTION: Working on a multi-year global engagement, dthree consolidated all of the client's existing consumer data on the IntelliMaxx platform, powered by Oracle. dthree then set to work deploying brand and corporate campaigns with A/B testing and segmentation, created award-winning online campaigns working in partnership with off-line agencies, managed e-commerce stores with branded product, leveraged geo-targeting and membership sign-in to create localized and customized content, grew the database through online and offline marketing and leveraged the consumer data to create sales programs with key accounts.

SUCCESS: The client was able to leverage and grow the consumer data across hundreds of campaigns globally with central management of all the messages on a by-consumer and by-brand basis.

1. The IntelliMaxx platform enabled the client to measure and manage all the marketing and brand activities on a single platform with flexible and secure Dashboards that enable the client to access the information needed to make ROI and deployment decisions with sophisticated Business Intelligence. All with no investment, saving millions of dollars in capital costs.
2. The client was able to combine all of the CRM/online marketing management activities under a single platform including: email, data management, business intelligence, portal and content management, loyalty and membership management, digital downloads and podcasts and much more.

value of the brand that will resonate most with the target audience."

To achieve this brand identity, Yield employs Genesis – a one-of-a-kind methodology that dissects a brand at every level to reveal a true, holistic view of that brand. At the outset of a campaign, Yield enters an organization to engage all areas of the business, rather than focusing solely on the marketing channel. HR, operations, administration, product development and sales departments are all consulted to establish a complete brand overview.

After understanding the brand's issues and challenges, Genesis is used to determine the right value proposition, direct from the mouths of customers. Yield drafts a series of 30 belief statements covering three categories: functional attributes, benefits and product insights. In one-on-one interviews with consumers, these statements are tested in pairs-comparisons and narrowed down from 30 to 15, then to 8 and 4. Once the short list takes shape, Yield probes consumers to identify why they selected one statement over the other.

"The customer actually formulates the whole value proposition of the brand," says Brad Usherwood, Yield's Founder and Chief Idea Officer. The result is a strong quantitative result along with a thorough qualitative analysis. Quantitatively, clients can rest assured that the right message is being used. And the qualitative results fuel the creative process.

THE RIGHT INSIGHT

Usherwood points to a recent campaign for the Ontario Government's Children and Youth Services. The department was promoting the Best Start program, a publicly funded daycare initiative. To create an umbrella brand for Best Start, Yield first consulted existing and potential daycare users, daycare workers and municipalities. After engaging these diverse groups through the Genesis methodology, one common insight quickly emerged, allowing for extremely relevant consumer dialogue.

Explains Usherwood, "we are not conducting creative testing, but strategic testing to determine what we need to say to have the offer really resonate." Once the right offer is established, Yield works to execute the integrated campaign. They often utilize traditional offline media to build general awareness of the brand and move online with a more personalized message to engage consumers directly. The result is an organic dialogue between brand and customer, resulting in increased and lasting loyalty.

A recent campaign for CanWest's FP Infomart service illustrates this conver-



FP Infomart Flash-based Demo

"We are not conducting creative testing, but strategic testing to determine what we need to say to have the offer really resonate."

gence of traditional print-based and digital channels. FP Infomart is a media-monitoring service and resource centre for marketing professionals. The brand was experiencing very little sales growth and was in need of rejuvenation. They also wanted to promote a recently launched interface allowing materials to be sent to wireless devices such as a BlackBerry.

The campaign crossed both print and online channels, incorporating direct mail, trade publication advertising, online demos and an e-mail offer sent to existing customers. Yield integrated all of these elements at the same time by using a micro site as the central hub. This site allowed for real-time tracking of the cross-channel campaign. The initiative proved highly successful for FP Infomart, based on results to date.

Building relationships through online marketing is a lot tougher than people think, cautions Nation. "Just because you build an online campaign doesn't mean that consumers will come." The focus for online communications must be directly tied to a product or service, he advises, unless it is permission-based. For more general communication, the digital message should have more entertainment value such as video clips and jokes. Consult an interactive expert such as Yield before embarking upon your online journey.



FPinfomart Campaign Micro-site

AN ENTERTAINING ENGAGEMENT

Consumer behaviour is changing dramatically. With the new on-demand consumer expectations, marketers must bring the message to them, in their voice and with their permission. "The shopping public is now very good at filtering out advertising messages," says Goodwin Gibson, president of Toronto's MacLaren McCann Direct & Interactive (MMdi). "But when they are in the

BETTER BILLING WITH YIELD

CHALLENGE: epost's biggest challenge was to grow customer activation and usage. The organization had effectively employed contests to build registration. But they were less successful at getting consumers to subscribe to multiple bills.

So epost enlisted the services of Yield to help solve the disconnect. Yield set out to increase epost's subscription density, or the number of bills a customer receives via the online service. They also set goals to increase new customer acquisitions, raise the level of activity among current subscribers and educate consumers about the service itself.

STRATEGY: Yield formulated a behavioural and contextual targeting plan to spread the word about epost's value proposition. Behavioural mechanisms targeted consumers with a predisposition to online transactions, particularly the 12 million Canadians currently using online banking services. Yield then pinpointed consumers with certain interests and needs by tracking their clicks, searches, page views and transactions. Contextually, the team targeted consumers who showed online interest in content

related to the epost brand.

Yield executed an integrated on- and off-line campaign that leveraged bank and mailer partners as well as an interactive micro site. They utilized banner ads, email messages from banks and co-branded statement inserts with mailer partners.

SUCCESS: YIELD and epost measured success by tracking net registered users, net subscriptions, net activation, total transactions and website/micro site hits. The campaign produced the desired spikes in activity. New subscriptions from epost customers were up by 51% at participating banks. And new subscriptions from customers were up 25% from all participating mailers.

SUMMARY: Yield continues to work with epost to use integrated, multi-channel executions to increase acquisition, activation and awareness about the brand. Learn more about Yield's innovative strategies at www.yield-ica.com or call 416.588.4958.

"The shopping public is now very good at filtering out advertising messages. But when they are in the market for something, they have the ability to become overnight category experts."

Chevrolet "Johnny" Website Feature at Johnny.ca

market for something, they have the ability to become overnight category experts." The upshot? It's now a "don't call me, I'll call you" consumer mentality.

As a brand, you have a very short time to make a lasting impression. That's why it's now necessary to infiltrate multiple online channels. "We will go anywhere to get the message out," explains Mike Halminen, VP and co-creative director at MMdi. And emerging Internet avenues allow you to create connectivity and provide increased abilities to target, interact and measure activity with consumers.

A recent campaign for GM Canada's Chevrolet division demonstrates just how far MMdi will go. The car company wanted to change the perception of the tried, tested and true brand to appeal to a younger audience. After culling the expertise of both strategic and creative teams, MMdi developed a multi-media strategy focusing around a character named Johnny.

At the centre of the campaign is the website www.johnny.ca. Here, Johnny, as well as an announcer and supporting characters, extol the virtues of the latest Chevy models in a fun, hip way. To support the website, a series of TV commercials was produced at the same time. Rather than repurposing commercials and merely dropping them into a website, this campaign featured "made-for-Internet" content, with the TV and web segments afforded equal attention by the production team.

"Any time someone is entertained with content that relates to your brand,

you possess the ability to change perception about that brand," explains Halminen. To further entertain potential Chevrolet customers, MMdi developed an e-mail component, interactive online quizzes and interactive video boards strategically located in high-traffic washrooms.

MMdi utilized MySpace pages for the campaign's central characters. MySpace communications provide unprecedented one-to-one dialogue with consumers. Another online element of the Johnny project is a downloadable desktop widget.

CASTING AGENTS

MMdi also uses podcast technology to communicate brand messages by entertaining and informing potential customers. In February, the team launched a six-part podcast series in association with IDC and The Globe and Mail for Microsoft (theglobeandmail.com/productivity).

The podcasts provided compelling content tailored to its target audience of IT professionals. A Microsoft sponsorship message was included with each podcast, prompting listeners to visit a Microsoft landing page for more information. Corresponding print articles relating to the audio series appeared alongside the podcast information throughout the campaign. This first podcast initiative by the newspaper and Microsoft proved highly successful, and more series are now in the works by MMdi.

MAKING IT ALL COMPUTE

Canadian marketers are doing it and doing it right. While online advertising represents a relatively small amount of total advertising dollars spent, response rates are growing exponentially. Interactive outlets and agencies know how to steer advertisers through the online maze while bridging these channels with offline media.

The results are highly impactful integrated campaigns that deliver significant ROI. And the lesson is that marketers must continue to explore all online channels to enhance their media mix by casting their Net wide.

Digital Signage: Connecting on-the-go

Consider this: consumers don't spend their entire lives online or in front of the television. They're out and about - shopping, attending events - enjoying an active lifestyle outside of the home.

Digital signage communicates with consumers to deliver dynamic, timely messages at the point of decision, influencing consumer behaviour away from the home. According to Cap Ventures, digital signage is forecasted to grow at a rate of nearly 50 percent, per year, for the next five years with projected revenues of \$2 billion by 2009*.

Promote your digital signage media to marketers who want to connect with consumers on-the-go in strategy's Digital Signage supplement.

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*InfoTrends/CAP Ventures Narrowcasting: The Opportunity for Networked Displays and In-Store TV



◀ By Rob Young ▶

TV alarmists are tilting at windmills

The 30-storey wind turbine that rises above Toronto's lakefront stands as a constant reminder that Ontario's electrical "grid" is in transition. Canada's TV medium is transitioning in a way that has an uncanny resemblance to Ontario's power system. Television is a "grid" with its own share of emerging technology not to mention quixotic windmill tilting developments wrapped in a transitioning regulatory environment.

The majority of today's TV marketing efforts employ conventional, mass technology and tactics in order to reach the consuming public just as the vast majority of the public have their energy needs satisfied by conventional means – gas, coal, water, nuclear. But standing on the horizon are harbingers – mobile reception, Internet delivery, PVRs, PPMs, diginets in the case of TV – smart meters, windmills, solar panels, biomass, and vented methane in the case of energy generation. Just as both sectors pray for firm regulatory direction, the regulators' indecision grows.

Media pontificators have created a rich and imaginative lexicon to describe our shifting landscape. We are in the middle of "crackling change," "holy grails," and "attraction economies" as we move to "relationship models," and "consumer engagement." And with each newly borrowed phrase, our industry becomes increasingly frantic. Media directors compete for larger shares-of-media-soothsaying-voice. Marketers drop inspirational bombs, which capture attention but deaden the landscape.

As much fun as this all seems to be, it is not without its downside.

With each new radical pronouncement, confidence in the TV medium declines. With decline in TV confidence levels, comes decline in the funding bulwark for most of this country's marketing, media and measurement infrastructure. The last two "Ballester/ICA Canadian Ad Agency" studies have disclosed a shift in allegiance away from conventional mass media by advertisers.

A most recent phraseology, which has entered with a bang, is the characterization

of TV as a medium transitioning from "conventional/mass model" to "relationship model." As best I can determine, those promoting the need (or predicting the shift) are referring to how media journeymen plan, measure, price, evaluate, tactically schedule and place commercial messages and finally, determine if it's all worthwhile.

The implication, and inherent confidence breaker, is that the industry needs to hurry up, upgrade the skill sets, think in new ways, and make those TV media dollars work harder by building relationships with consumers instead of just dropping commercial messages on amorphous consumer blobs.

But the industry has been quickly evolving along these lines for years. Target groups have moved from broad age segments to narrow demographics to product and brand user segments. Canada's "Unity Project" as well as new software offerings from Telmar and IMS allow buyers to conduct TV commerce using product user ratings. Specialty and diginet channels provide media planners with the

is probably similar to the share of power generated in Ontario by way of wind and sun – about 1% of 1%.

Or what about the dangers posed by those evil PVR-owning, commercial-skipping people? It's a quite manageable 6% reduction in audience from the levels TV buyers think they're buying. Or "Video on Demand"? It's just a more convenient form of walking to the video store. Or getting TV signals via satellite or phone? It's just like buying hydro from different brokers and produces no significant impact on our business. Or what about more consumers subscribing to more diginets? We've been dealing with this issue since cable first entered the home.

Those who sound the alarm that the TV medium is a technological basket case and too "mass" and must move to a new relationship-based model before all is lost, do the medium a disservice. From the time the first TV commercial aired, our industry has moved

We are in the middle of "crackling change," "holy grails," and "attraction economies" as we move to "relationship models," and "consumer engagement"

means to reach self-selecting lifestyle defined target groups. Direct response buying tactics and tracking software continue to upgrade and allow for relationship measurement. Econometric models that measure return-on-TV-investment have been in use for 10 years. They're fast, easy and painless. Reach, frequency and basic opportunity-to-see ceased to be our primary evaluation tools long ago.

Or what about the concern that consumers are moving off the TV "grid" by downloading their video entertainment via the Internet? The share of TV tuning lost to this group

creatively in harmony with technological advancement. And marketers, planners, buyers and sellers have constantly pushed, pulled and prodded to build closer connections with key consumer prospects. This predicted revolution in how marketers need to use TV has already been absorbed in most part.

To suggest otherwise is quixotic.

Rob Young is one of the founders of Toronto's PHD Canada (formerly HYPN). He can be reached at ryoung@phdca.com.





◀ By John Bradley ▶

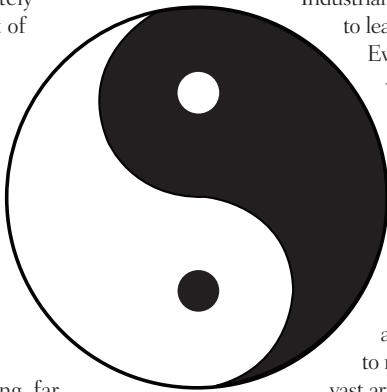
Mass marketing's not black and white

We are told that mass marketing is dead and that the Great New Thing is relationship marketing, and true to form, countless MBA-Joe's immediately charge off in pursuit of the latest promised land. However, as usual in our profession, the reality is rather less black and white than that. Reports of the death of mass marketing have been greatly exaggerated; and relationship marketing, far from being new, is older than the wheel.

Firstly, on the apparent death of mass. Most marketers, and especially ad guys, make the mistake of equating mass media with mass marketing. While mass media is clearly losing its fizz, most companies still remain wedded to all the other components of mass marketing. As long as you have mass production (one product for all), mass distribution (available to all), and mass pricing (one price point for all), then you are still in the mass marketing game, no matter how you choose to get your message out.

So the question for most businesses is as follows: given the decline in efficacy of mass advertising and the plethora of information-age new technologies, are we better off trying to sell our mass product or service with a mass message or by building individual customer relationships?

There is nothing new about selling through one-on-one relationships. Any artisan or merchant from the dawn of civilization down to the Industrial Revolution would have been stupefied to learn that it could ever be any different. Even the inventors of mass advertising – the American Patent Medicines



Relationship marketing, far from being new, is older than the wheel

industry – saw their advertising efforts as mere adjuncts to a relationship route to market. Their fortunes were built on a vast army of general store owners, cork-cutters, buggy whip makers and so on who pushed the elixirs onto their existing customer relationships, one at a time.

And it's not as though relationships ever went away. The greatest mystery of the mass marketing phenomenon is that mass advertising of undifferentiated products and services could build deep and enduring relationships at the individual level. Our grandfathers and grandmothers had relationships with their Chevys and Maytags that we can only dream about. But even in the heyday of the mass message, relationship marketing was creating fortunes for the Tupperware company and many others.

What has changed is technology now permits the creation of one-to-one relationships directly between the product provider and the end consumer, rather than through intermediaries.

But as we all know from PowerPoint's multitude of slide transitions, technical feasibility in itself can make things worse. Companies need to be very wary of treading this path because the implications are huge.

Relationships by definition are a two-way street, yet marketers have never listened

to individual consumers. With your mass message, if I don't like it, I will just ignore it. Money down the drain, but no harm done. However, start trying to build a relationship with me, and if I don't like it, I will wreak a terrible vengeance. If you ask me what my preferences are and then you either don't listen or don't hear, as I will judge by how you respond to me and by your ability to deliver to me *exactly* what I asked for, *when* I want it, at a good price, I will be extremely pissed at you.

If you are not prepared to converse with me as an individual and then to customize your product or service to my unique specifications, don't bother trying to build a relationship with me as you have nothing to offer but disappointment.

Twenty-plus years in marketing were enough for John Bradley; he left to do other things that interest him. He writes this column to help the next generation of marketers simplify an overly complex profession. He values and responds to feedback at johnbradley@yknotsolutions.com.

Congrats to Leo for Canadian first!



In our May issue Listed Women report, we mentioned that Leo Burnett SVP/CCO Judy John oversaw the creative direction of the Leo B "Big ideas come from Big Pencils" website, and that the Arc Worldwide Canada collaboration was picked up globally by Leo B. It subsequently pocketed one of only two highly coveted Black Pencils meted out at the D&AD Awards in London, making history as the first Black Pencil taken by Canada, and also the

first top pencil awarded in the online category. It also nabbed two Yellow Pencils in the Interface and Navigation categories in Digital Crafts and Digital Media. As well, at press time, the innovative site had just picked up a Silver Cyber Lion at Cannes.

In other Cannes news... Mini Canada and Taxi took a Gold Lion for Mini "Dominatrix." For more on Canucks at Cannes, visit mediaincanada.com.



▲ Virgin's Handler talks about teens. Above: his co's latest gadget for them

07/13.

What Teens Want East. This VNU Business Media event looks at selling to teens with a movies/music focus. Howard Handler, CMO, Virgin Mobile, USA, tells how Virgin markets its brands to reach this ever-shifting group. Grand Hyatt, NYC. 646.654.7268. www.whatteenswant.com.

07/19-21.

Shopper Insights in Action, put on by the Institute of International Research, looks at new methodologies for understanding why people buy. Speakers will include execs from Wal-Mart, Best Buy, JC Penney, Unilever and Coke. Chicago Hilton & Towers, Chicago. 888.670.8200. www.iirusa.com/insights



▲ Big retailers and marketers delve into the shopper's brain at Shopper Insights

07/24-25.

Ad Tech creates a meeting place for media, marketing and such technology as mobile, TV and games. The lines among the three are blurring and this will be explored in this Larkspur, Calif.-based ad:tech expositions event. Speakers include Hunter Hastings, CEO of EMM Group, who looks at the engagement components behind a new way for marketers to reach customers. Sheraton, Chicago. 415.464.8524. www.ad-tech.com.

Other notable dates.

8/15-17. Building Blocks 2006. Presented by digitalhollywood.com, this event looks at such topics as "User Generated Content: an Internet, Communications and Advertising Transformation." Speakers from Google and Yahoo! highlight. San Jose, Calif. 212.352.9720. www.digitalhollywood.com/BuildingBlocks. • **9/25-27. PROOF: Market Research and Development for Package Design.** This Institute of International Research event uses market research to prove the value of design. Keynotes include Clark G. Gilbert, professor at the Harvard Business School, who talks about "Finding New Growth through Disruptive Innovation." The Drake Hotel, Chicago. 888.670.8200. iirusa.com/proof. • **9/28-29. The Research Industry Summit: Improving Respondent Co-operation.** Research execs from CBS, GM, McDonald's and more will come together at this Institute of International Research event in an effort to improve response rates. The Drake Hotel, Chicago. 888.670.8200. www.iirusa.com/respondentcooperation. • **10/3. 2nd Annual Media in Canada Forum: Getting to Engagement.** Presented by Brunico Communications, the keynote is U.K.-based Alan Rutherford, global media director for Unilever, the folks behind the innovative engagement plans for the likes of Axe and Dove. 89 Chestnut Avenue, Toronto. 416.408.2300 x313. www.mediaincanada/forum/2006/. • **10/7-10. The 2006 National Frozen & Refrigerated Foods Convention**, presented by the eponymously named all-industry trade association, is largely set up in a business meetings format with private retailer/supplier get-togethers, but there are speakers as well, including a state of the association address by chairman Scott Poole, Wal-Mart Supercenters. Orlando Marriott World Center, Orlando, Fla. 717.657.8601. www.nfraweb.org.

Holiday Gift Guide



Senior level decision-makers throughout the Canadian marketing industry are always looking for unique and effective ways to thank their clients for their continued business, their employees for their hard work and dedication; as well as incentives to drive and motivate performance.

The Holiday Gift Guide Supplement is a great opportunity to promote your unique gift-giving solutions from coveted brands to gift cards and travel.

Booking Deadline: July 25th

Material Due: August 8th

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ADS SHOWS WE'D LIKE TO SEE

◀ By Mary Maddever ▶

The good news for those wishing to get their products out before big TV audiences is that a lot of the prime-time series are doing well again. But sadly, some of these shows peskily offer limited brand integration opps. Advertisers have been taking matters into their own hands with entries such as the *Colgate Country Showdown*, or P&G's *Home Made Simple*, the first online loyalty program to morph into a series. But not every brand wants to be a showrunner. So we thought it would be helpful to encourage some of Canada's ad creatives to work on network show pitches, to make sure there's a starring role/close-up opp for every brand.

Memo

TO: Network programming execs

FROM: Ad agency execs

RE: Deplorable lack of starring roles for brands in fall TV series

Dear networks,

An industry-wide coalition appointed a select think tank to brainstorm Ad-Friendly Programming solutions to rectify the appalling lack of brand visibility equality in prime time. Below, please find our recommendations:

Sin

The Concept in a Nutshell: How corrupt can you become in 24 hours?

Imagine a man on the street is stopped and given a briefcase and 24 hours to book a one-way ticket to the seedy underbelly of hell. And we get to watch.

The goal? To commit as many sins as possible in 24 hours using the contents of a briefcase as inspiration, fuel and challenge.

What's inside the briefcase is unknown to them until they accept the challenge. Once they do, the only rule is that they have to use everything in the briefcase in 24 hours. The branded contents of the briefcase include items from our sponsors such as a credit card with \$50,000 on it, keys to a pimped-out car, a bottle of booze that they must consume themselves, condoms, Escort Service cards, casino chips, cigarettes, a gift certificate from a tattoo parlor, Red Bull, a cellphone with three pre-programmed numbers they must call and involve (we're thinking Dennis Rodman, Jenna Jameson and Verne Troyer for the pilot), lingerie, handcuffs, the business card of a bail bondsman and a lawyer on retainer.

The top three sinners compete at the end of the year in the ultimate sin-off in Sin City, Las Vegas, for a \$1 million prize.

It's a day they, nor the audience, will ever forget. Better still, it's a day in which many advertisers can showcase their products that may not normally be able to do so. And other advertisers, looking for some edgy "cool factor" can inject life back into sagging brands. Soon it'll be the coolest hour on TV.

**Andrew Shortt, CD; Chris Pastirik, strategic catalyst;
Glen Hunt, creative catalyst, Dentsu Canada, Toronto**



The Interns ▲

Take 14 young creative wannabes – seven males, seven females – put them in a house where they will live, sleep and eat together, and pit them against each other at a high-powered ad agency where they will work like dogs. The competition: Develop the best ad campaigns for three youth-oriented national brands, and do it in three weeks. The winning creative team produces its campaigns and wins an internship at the agency.

It's *Big Brother* meets *The Apprentice*. Each episode follows the creatives as they race against the clock and each other to impress their Hotshot Creative Director, and their Tough But Fair Clients. We'll watch the young creatives as they live and breathe the culture of each brand, and strive for ways to express it. We'll see them struggle with their own limitations, and the realization that their dream of working at an ad agency may have become a nightmare. Will there be politicking, backstabbing and sexual intrigue? We can only hope.

**Peter Gardiner, CD,
Venture Communications, Toronto**



◀ Budding reDocumentarian seeks archives

I'm a bit like Bobby Kennedy, minus the good looks, idealism and personal charisma. Some people look at product placements that already exist and ask "Why?" I dream of product placements that never were and ask "Why not?"

The future of ad-friendly brand integration lies in the past, my friends. I'm talking TVO, PBS, and the History Channel; I'm talking Ken Burns meets *Forrest Gump*, and I'm talking big dollars. To quote Oscar Goldman: "We have the technology." A bit of Photoshop here, a touch of CGI there, and "his story" takes on a whole new meaning.

Did valour and skill alone win the Battle of Britain, or was it the Red Bull that the pilots quaffed before going up? (Wink, wink.) Say, what brand of sledgehammer is Donald Alexander Smith using to drive the famous 'Last Spike' in 1885? Canadian Tire, anyone? Or would Rona like to step up?

The branding possibilities are as endless as our capacity to play fast and loose with history, coupled with the credulity of the viewing public, will allow. And if the success of *The Da Vinci Code* is anything to go by, the sky may be the limit where those matters are concerned.

Call me.

Joe O'Neill, copywriter, Due North Communications, Toronto

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